

INDEXED

MUSIC & DRAMA

stock

✓

MUSICAL AMERICA

PUBLIC LIBRARY
JUN 5 1948
E BOLT



MAY
1948

BRONISLAW GIMPEL

VIOLINIST RECAPTURES
UNANIMOUS PRAISE OF CRITICS IN
BRILLIANT EUROPEAN TOUR OF
60 ENGAGEMENTS



Bronislaw Gimpel

NOUS ignorions tout de ce violoniste polonais, fort connu par contre en Amérique. Quelle révélation ! Un instrumentiste pouvant rivaliser avec les plus célèbres, doublé d'un artiste aux qualités si nombreuses, même les plus rarement rencontrées, qui en font un musicien exceptionnel. Sa curiosité qui ne semble être comparable à nulle autre, tant elle s'accompagne d'aisance et de séduction, s'est exercée dans tant d'œuvres — le programme était écrasant par la quantité et par la qualité — dans des œuvres si différentes de style et d'esprit, avec une telle sensibilité, une telle émotion, une musicalité poussée au suprême degré, que l'envoûtement jaillit des premières mesures ne fit que grandir jusqu'à la fin du concert. Beethoven (Sonate op. 30, n° 3), Bach (Chaconne), Glazounoff, Hindemith, Szymanowski, Bartok, Stravinsky, Wieniawski — on voit l'éclectisme et on devine les difficultés — ont trouvé ce soir-là leur interprète idéal, sinon unique.

Jean REANDE

IN TEL AVIV

AT his second concert in the Ohel Hall last Thursday, the violinist Bronislaw Gimpel emphasized the impression he created at his first appearance. He played marvellously and there was not a single weak point in the programme—he even dealt satisfactorily with the harsh sweetness of Brahms' Sonata in A major, and with the Prelude and Fugue of Bach's first Sonata in G minor.

The beautiful cantilene of the instrument was presented by the violinist in Lalo's "Symphonie Espagnole," a work that he rendered as ably as Menuhin.

In the second part of the programme there were works by Prokofieff, Stravinsky ("Petrushka"), Achron, Szymanowski and Paganini. Alexander Buch was again the inspiring and adequate accompanist.

—Palestine Post, Oct. 2, 1947

Bronislaw Gimpel

Voici un violoniste qui nous était totalement inconnu. Il est d'origine polonaise et nous vient d'Amérique. Nous ne pensions pas nous trouver en présence d'un tel maître. Son art est tout simplement admirable, aussi bien celui le rapport instrumental que sous celui du violon et on ne peut conférer aux interprétations plus de noblesse de style et d'ampleur expressive (Sonate op. 30, n° 3 de Beethoven), sans parler d'une présentation singulièrement persuasive de la 2^e Sonate d'Hindemith. Ne craignons pas de le dire : cet artiste nous est apparu, en ce jour, l'égal des plus grands.

● "Here is a violinist who has been totally unknown to us. He is of Polish origin and comes to us by way of America. We didn't expect to find ourselves in the presence of such a master. His art is simply admirable, both in his rapport with his instrument and with his music. The violin could not have been played better, nor could one give interpretations of more nobility of style and sonorous amplitude (Bach's Chaconne) or purity of expression (Beethoven's Sonata, Op. 30, No. 3), not to speak of the singularly persuasive presentation of the 2nd Sonata of Hindemith. Let us not be afraid to say: this artist has come to us, in this day, the equal of the greatest..."

—P. Leron, from "Opera," (Paris) Jan. 21, 1948

CARNEGIE HALL,

March 22, 1948

NEW YORK TIMES: (C. H.)

"BRONISLAW GIMPEL IN VIOLIN PROGRAM

Prokofieff Sonata, Beethoven Minuet and Creston Suite Heard at Carnegie Hall

Bronislaw Gimpel, violinist, who made New York appearances in 1940 and 1946, gave a recital at Carnegie Hall last night with the able assistance of Paul Ulanowsky at the piano. From the opening notes it was evident that the violinist was a master of bow and finger technique with a sure ear for intonation and imagination for tonal coloration. . . . one could be carried away by the sweeping continuity of the performance (Minuet of Beethoven's Sonata Op. 30, No. 3) and entranced by the feathery light passages and the rich intensity of tone in the long melodies.

The nugget of the evening, performance-wise, was Chausson's "Poème," in which Mr. Gimpel could do no wrong. It built from seductively phrased solo passages through double stops of floating delicacy to an intense climax which, though loud, retained balance of the two instruments and roundness of tone throughout.

NEW YORK POST: (Harriett Johnson)

"BRONISLAW GIMPEL PLAYS AT CARNEGIE

Bronislaw Gimpel, violinist, returned to Carnegie Hall last night for a recital which had much to its credit. Mr. Gimpel, although still young, has a distinguished career behind him both as soloist and as orchestral musician, having been for some years the concertmaster of the Los Angeles Philharmonic. Since being released from the American Army Air Corps he has devoted himself exclusively to concertizing and has just completed a tour of various countries in Europe that added up to 60 concerts.

Mr. Gimpel is a performer with a voluptuous tone which he uses both discreetly and suavely. If Mr. Gimpel didn't use his brain so intelligently his emotional nature and his sensuous tone might make the music overflow with sentimentality. As it is, his playing projects itself with warmth and assurance but is musicianly and in good taste.

The violinist has a big technique and dramatizes the architecture of the music with detailed care. . . . Undoubtedly a performer of discernment."

SECOND EUROPEAN TOUR
FEB.-MAY 1949

For Dates and Fees address
Exclusive Mgt.

BERENECE KAZOUNOFF Inc.

1776 BROADWAY NEW YORK 19, N. Y.

MUSICAL AMERICA

Results in Musical America's Fifth Radio Poll

Special Award

(For serving most faithfully the cause of serious music during the year)

National Broadcasting Company

Outstanding Event of the Year

Verdi's *Otello* by Toscanini and NBC Symphony

Outstanding Metropolitan Opera Broadcast (ABC)

Benjamin Britten's *Peter Grimes*

Symphony Orchestra

1. New York Philharmonic-Symphony (CBS)
2. Boston Symphony (ABC)
3. NBC Symphony (NBC)

Symphony Conductor (Regular)

1. Arturo Toscanini (NBC)
2. Serge Koussevitzky (ABC)
3. Eugene Ormandy (CBS)

Symphony Conductor (Guest)

1. Bruno Walter
2. Dimitri Mitropoulos
3. Charles Muench

Concert & Program Conductor

1. Frank Black (NBC-CBS)
2. Howard Barlow (NBC)
3. Donald Voorhees (NBC)

Orchestra with Guest Soloists

1. Telephone Hour (NBC)
2. Metropolitan Auditions of the Air (ABC)
3. Invitation to Music (CBS)

Program with Featured Artists

1. Voice of Firestone (NBC)
2. Harvest of Stars (NBC-CBS)
3. RCA Victor Program (NBC)

Concert Orchestra

1. Columbia Concert Orchestra (CBS)
2. Longines Symphonette (WOR & local)
3. Music You Know (CBS)

The Lighter Side

1. American Album of Familiar Music (NBC)
2. Pause That Refreshes (CBS)
3. Hour of Charm (CBS)

Vocal Ensemble

1. Collegiate Chorale
2. Salt Lake City Tabernacle Choir (CBS)
3. Westminster Choir

Instrumental Ensemble

1. First Piano Quartet (NBC)
2. NBC String Quartet (NBC)
3. Fine Arts Quartet (ABC)

Instrumentalists

Pianist:

1. Artur Schnabel
2. Vladimir Horowitz
3. Robert Casadesu

Violinist

1. Jascha Heifetz
2. Joseph Szigeti
3. Fritz Kreisler

Organist

1. E. Power Biggs
2. Alexander Schreiner
3. Virgil Fox

Of Educational Character

1. Gateways to Music (CBS)
2. Symphonies for Youth (MBS)

Woman Singer (Regular)

1. Eleanor Steber (NBC)
2. Risë Stevens (CBS)
3. Eileen Farrell (CBS)

Woman Singer (Occasional)

1. Marian Anderson
2. Maggie Teyte
3. Lily Pons

Man Singer (Regular)

1. James Melton (NBC-CBS)
2. Robert Merrill (NBC)
3. Thomas L. Thomas (NBC)

Man Singer (Occasional)

1. Ezio Pinza
2. Ferruccio Tagliavini
3. Jussi Björling

Announcer, Commentator

1. Milton Cross (ABC)
2. Ben Grauer (NBC)
3. Gene Hamilton (ABC)

Best Script Material

Metropolitan Opera Intermission Features (ABC)

Music Editors Choose Radio Favorites

VOTING for their favorites in more than 20 categories of musical programs and personalities on the radio, the 600 newspaper music critics and editors of the United States and Canada have once more brought to a climax MUSICAL AMERICA'S Annual National Poll of Serious Music on the Air. The results of this unique poll, increasingly significant in the five years of its existence, may be seen in the tabulation on this page.

A production of Arturo Toscanini and the NBC Symphony was selected as the outstanding musical event of the season for the third year. This was the two-part performance of Verdi's *Otello* on Dec. 6 and 13, with Ramon Vinay, Herva Nelli and Giuseppe Valdengo. Mr. Toscanini also holds his place as Regular Symphony Conductor, an honor he has won five times. For the second year, the National Broadcasting Company, which presents many of the programs marked "first" on the editors' ballots, won their nomination for the special award as the network which has most faithfully served the cause of serious music during the year.

For the fifth time, three names come to the top of their respective categories: the Telephone Hour, Donald Voorhees, conductor, as Orchestra with Guest Soloists (NBC); Marian Anderson, contralto, who frequently appears on the above program, as Woman Singer Occasionally Heard, and Milton Cross, Announcer-Commentator, who has guided many notable musical programs on ABC, espe-

cially the Metropolitan Opera broadcasts.

For the past three years, the opera itself has won an award, voters being asked to choose the best work broadcast during the season. This year it is interesting to note that an overwhelming percentage voted in favor of Britten's *Peter Grimes*, perhaps indicating that the country is ripe to hear more new works.

A new category was made out of

the script material accompanying musical programs because of the lively interest in the subject last year. The result is the same: the intermission features of the Metropolitan Opera were far ahead in the polling, so that an award goes to them, including the Opera Quiz, the Opera News on the Air and the Opera Round Table, as well as to Milton Cross' announcements.

Television may be expected to

(Continued on page 4)



Otto Rothschild

MEETING OF OLD FRIENDS

At Los Angeles, during the Metropolitan Opera Company's spring tour, a welcome visitor backstage was Amelita Galli-Curci, the great coloratura soprano of former Metropolitan seasons, shown with Edward Johnson, manager, and Jussi Björling, tenor

Los Angeles Hails the Metropolitan

Touring Company Visits Coast City for the First Time in 43 Years

LOS ANGELES.—The first visit of the Metropolitan Opera Company to Los Angeles in 43 years staggered both the visitors and the local sponsors by its overwhelming success. Fourteen performances were given from April 13 through 24 to a total of 82,000 paid admissions. Shrine Auditorium was filled to 91% of capacity for the season, and there were seven completely sold-out houses—no mean figure when it is considered that the seating capacity of the Shrine is 6,500.

The gross intake was \$383,000, leaving a net of \$307,000 after deduction of amusement taxes. The Metropolitan had been guaranteed \$224,000, and the season had been underwritten for \$100,000, so that it was unnecessary to call upon the guarantors. A surplus of \$30,000 was left after all expenses had been paid, to be divided equally between Greater Los Angeles Plans, Inc., sponsors of the local engagement, and the Metropolitan.

Since Greater Los Angeles Plans is also the sponsoring group for the proposed new opera house, the plans for the future received strong impetus from this expression of public interest. Immediate steps are being taken to proceed with the construction of the new theater, and it was announced that not only would the

(Continued on page 23)



Music Editors Choose Winners

★ Outstanding Single Event



NBC Photo

ARTURO TOSCANINI, winner as symphony conductor, leads the winning single event, the broadcast of Verdi's *Otello* with the NBC Symphony

★ Symphony Conductor Regular

(Continued from page 3)

play a growing part in musical activities. Being as yet in the formative stage in that respect, the medium was not included in the direct voting but made the sole subject of the usual questions. Some of the editors' opinions on the new industry will be found on page 6.

Several new names appear among the winners this year, although the reappearance of an old familiar one is perhaps more provocative of comment. The New York Philharmonic-Symphony, which last year lost out to the Boston Symphony after a long supremacy, once more came to the top over the

tern in second and third places were the Symphony Conductors (Koussevitzky and Ormandy, and as guests, Mitropoulos and Muench); the Vocal Ensembles (Salt Lake City Tabernacle Choir and Westminster (Choir); the Violinists (Joseph Szigeti and Fritz Kreisler), and the Man Singer Regularly Heard (Robert Merrill and Thomas L. Thomas).

Changes in these ratings, in addition to those already noted, were partially accounted for by categories more finely differentiated this year. In the Orchestras with Guest Soloists, the ABC Metropolitan Auditions of the Air made a debut with second, replacing the CBS Invitation to Music which went to third. The new classification, Programs with Featured Artists, which found the Firestone Hour taking first over its last year's third in the category just mentioned, brought in two names new to the poll, the Harvest of Stars in second rating (Internation-

(Continued on page 25)

★ Vocal Ensemble



COLLEGIATE CHORALE, Robert Shaw conducting

Dame, Jean Dickenson, Margaret Daum and Evelyn MacGregor, NBC) in a category renamed The Lighter Side from last year's Musical Variety; the Collegiate Chorale, Robert Shaw conductor, as best Vocal Ensemble for the second year; Artur Rubinstein as leading pianist, Jascha Heifetz as violinist and E. Power Biggs as organist among the Instrumentalists; Ezio Pinza as leading Man Singer Occasionally Heard for the second time, and, as the best program of Educational Character, Columbia's Gateways to Music of the School of the Air, winner for the second year.

Exactly following last year's pat-

★ Symphony Orchestra



★ Symphony Conductor Guest

THE NEW YORK PHILHARMONIC-SYMPHONY, winning orchestra, led by BRUNO WALTER, in first place as guest conductor



Louis Melançon

A scene from *Peter Grimes* by Benjamin Britten

★ Metropolitan Opera Single Performance

Bostonians in the voters' affections. The NBC Symphony is third, in spite of the heavy vote for Mr. Toscanini. Bruno Walter again wins the nod as Guest Conductor.

Although the Telephone Hour headed the list for the fifth time, and, in a new category, the Firestone Hour won as Program with Featured Artists, their conductors placed third and second respectively to Frank Black in the class, Concert and Program Conductor. Mr. Black is conductor of the Harvest of Stars, which ran second to the Voice of Firestone, although James Melton, its star, was judged best Man Singer Regularly Heard for the second year and Eleanor Steber, a star of the Firestone program, won out for the second time as best Woman Singer Regularly Heard. These are other interesting

cases of the split in voters' minds between program, conductor and stars.

Coming from last year's second place, the Columbia Concert Orchestra under Alfredo Antonini upset an old favorite, the Longines Symphonette, in the Concert Orchestra listings. Music You Know retained its third place.

The only other new name in the top brackets is that of the First Piano Quartet, which last year was awarded a second place in Instrumental Ensembles when it hadn't even been on the air. Now that it has returned, it takes first over last year's dual NBC Quartets. The Fine Arts Quartet remains in third.

Among the repeating top winners are: The American Album of Familiar Music, for the third year (Gustave Haenschen, Donald

In Fifth Annual National Radio Poll

★ Program with Featured Artists



★ **Woman Singer Regular** **THE VOICE OF FIRESTONE**—Howard Barlow conducting. Eleanor Steber, vocal winner, is soloist

★ Orchestra with Guest Soloists



THE TELEPHONE HOUR, Donald Voorhees conducting

★ Announcer, Commentator



Milton Cross

★ Woman Singer Occasional



Marian Anderson



Ezio Pinza

★ Man Singer Occasional

★ Organist



E. Power Biggs



Jascha Heifetz

★ Violinist

★ Instrumental Ensemble



THE FIRST PIANO QUARTET—From the left, Adam Garner, Vee Padwa, Frank Mittler and Edward Edson



Frank Black

★ Program Conductor

★ Man Singer Regular



James Melton

★ Pianist

Artur Rubinstein (Left)



★ The Lighter Side

THE AMERICAN ALBUM OF FAMILIAR MUSIC—From the left, Jean Dickenson, Donald Dame, Margaret Daum and Evelyn MacGregor



★ Best Script Material



Ben Greenhaus
METROPOLITAN OPERA INTERMISSIONS—Illustrated is the Opera News of the Air, with Boris Goldovsky (right), John Christie and Edward Johnson. Producers Henry Souvaine and Harold Milligan at left.

★ Concert Orchestra



Alfredo Antonini, conductor of the winning Columbia Concert Orchestra

★ Of Educational Character



GATEWAYS TO MUSIC—Alfredo Antonini leads the Columbia Concert Orchestra in traditional music from the Orient



MILLER

Television and Music

**Editors call for
new art form—
Opera is preferred
above other types**

THE imminence of television as a national entertainment medium is recognized by the 600 music editors and critics of this country and Canada who responded voluminously to questions about the medium in *MUSICAL AMERICA*'s Fifth Annual Radio Poll of Serious Music. Most significant is the realization by many of them that television will soon call for an entirely new art form to be developed within the medium as experimentation and experience go hand in hand. Their ideas on the subject should prove stimulating to the industry as well as provocative to the musical public.

A majority voted "yes" to the question: Are you in favor of the present tendency to televise existing radio programs? Yet many found that monotony might set in quickly if they were to "watch" a half hour or more of music with the camera trained on the participants steadily or alternately. Few ventured far into the question of the relative strength of eye and ear appeal in observing such programs but those who did commented sharply.

Television as a potential educational medium was thoughtfully remarked by many. Several discerning critics made it clear that whether existing radio programs form the bulk of video or a completely new type of program is developed, the excellence of the "product" will ultimately rest upon the standard of taste and the imagination with which the cameras are used.

As for the musical programs which now are broadcast and which the critics would like to see televised, the Metropolitan Opera leads far away and above all others. A list of the dozen programs preferred for video appears with this article, so that the broadcasters responsible for the favorites may know that an audience already awaits their debut before the cameras. The critics cry for opera, opera, opera! In the section of comment devoted to the type of program they would like to see developed, opera is most consistently demanded. Ballet, too, would be welcomed. Opinion was

sharply divided on the subject of dramas with music—fervent approval or bitter disapproval was registered. Some wanted the static "recital" or orchestra concert with the camera fixed, others preferred a moving camera and variety of views.

QUESTIONS ON TELEVISION

1. Are you in favor of televising existing radio programs as a long-time policy?
Yes 74% No 26%
2. If your answer is yes, list four radio music programs you would like to see televised.
(See list on page 38 of the first dozen programs chosen.)
3. If your answer is no, please comment.
(Will you be willing to "watch" a half hour or an hour of music? Do you feel that the "eye-appeal" of such a program will detract from "ear-appeal"?)
4. Do you believe that television should try immediately to develop new types of musical programs using all the potential resources of the new medium?
Yes 97% No 3%

A few were in favor of a *laissez faire* policy, thinking that television would develop of itself without any help or interference; others, on the contrary, bristled with concrete suggestions and imaginative ideas. Some of these will be set forth.

One problem which perplexes the industry—what to do about daytime broadcasting for the busy housewife—was touched on by three of our editors. "For heaven's sake," wrote A. S. Kany of the *Dayton Herald*, "don't make the programs too

long or my wife will never get her housework done, and who will cook the dinner?" Mr. Kany took a rather negative view of the entire subject, saying that watching televised concerts would soon be monotonous—that it was bad enough to watch them actually in the flesh. He, as well as a number of others, referred to the Disney film, *Fantasia*, as one tentative answer to the problem of "photographing" music.

The "woman's angle" showed up in other ballots. Ann Connell of the *Register Guard* in Eugene, Ore., wrote: "When listening to radio I'm usually busy doing something else but I could dash over and look at the performer and keep the vision while I went on working"—one argument for television.

Edith F. Thompson of the *Grand Forks Herald* is generous to others: "I believe that the more important musical programs should be televised, but I will not have time for them. I can listen to the NBC Symphony and write checks for the month's bills, or fill in receipts." She added that new operas should lend themselves more readily to television, because no preconceived pattern is established in listeners' minds, a point worth considering. Hermene Warlick Eichhorn of the Greensboro (N.C.) *Daily News*, agrees. "Why any existing forms?" she asks. "Why not new ones? Obviously, good opera performances by video should be better than the present radio productions, but won't this take some of the dust off present standards of staging and especially acting? Wagnerian music dramas probably won't be the most popular, as they listen as well as they look—probably better. The Menotti operas seem to point to a new departure . . . they are certainly good theatre."

These operas were mentioned as guide posts several times. The chamber opera, Mozart-Strauss-Menotti type, is cited by Arnold Rosenberg of the *Minnesota Daily*, Minneapolis, who also wants to see ballet and even ballet instruction, music appreciation programs with visual demonstrations, psychological dramas with music of the Clock-Suspense type, and history of musical development dramatized and aided by music. "Television is a challenge to the imagination," he insists. "It should call upon the use of all the graphic and lively arts. The prospect of combining music, ballet and television is most exciting!" Others who feel that new routines and new dramatic forms must be developed are Kenneth Gill of the *Buffalo Courier Express* and Thomas H. Hamilton of the *Monmouth (Ill.) Daily Review Atlas*.

Another voter with "millions of ideas" is William A. Caldwell of the *Bergen Evening Record*, Hackensack, N.J. (Continued on page 38)

Check Your Opinions Against Those of the Critics

1. SINGLE OUTSTANDING MUSICAL EVENT OF THE PAST RADIO SEASON:

2. METROPOLITAN OPERA (Select performance of one broadcast opera which you consider the best of the past season):

3. SYMPHONY ORCHESTRA:

4. SYMPHONY CONDUCTOR (Regular):

5. SYMPHONY CONDUCTOR (Guest):

MUSICAL AMERICA's readers are invited to participate in the Third Annual Readers Poll of Music on the Air by writing in the name of one artist, organization or program under each of the following classifications which he considers outstanding in the past radio year.

6. CONCERT & PROGRAM CONDUCTOR:

7. ORCHESTRA WITH GUEST SOLOISTS:

8. PROGRAM WITH FEATURED ARTISTS:

9. CONCERT ORCHESTRA:

10. THE LIGHTER SIDE:

11. WOMAN SINGER (Regularly featured):

12. WOMAN SINGER (Occasionally featured):

13. MAN SINGER (Regularly featured):

14. MAN SINGER (Occasionally featured):

15. INSTRUMENTAL ENSEMBLE:

16. VOCAL ENSEMBLE:

17a. INSTRUMENTALIST (Pianist):

17b. INSTRUMENTALIST (Violinist):

17c. INSTRUMENTALIST (Organist):

18. PROGRAM OF EDUCATIONAL CHARACTER:

19. ANNOUNCER, COMMENTATOR:

20. BEST SCRIPT MATERIAL:

SPECIAL AWARD TO OUTSTANDING NETWORK

NOTE: Please append any suggestions for television programs you would like to see and hear, and your comments about the industry.

When you have filled in this ballot as completely as you feel you can, cut it out, mail it without delay to

RADIO EDITOR, MUSICAL AMERICA, 113 West 57th Street, New York 19, N. Y.

CINCINNATI FESTIVAL MARKS 75TH YEAR WITH FIVE TRADITIONAL PROGRAMS

**Fritz Busch at Helm
For First Time—
Opera Program Is
Week's Climax**

CINCINNATI

By CECIL SMITH

WITH Fritz Busch as musical director, the five concerts of the 75th anniversary Cincinnati May Music Festival took place from May 4 to 8 in Music Hall, the venerable red-brick fortress which has housed Cincinnati's major musical events ever since its erection in 1878. The 1948 festival was the 37th in a series which has been given biennially since the beginning, except for three lapses when gaps of three years occurred.

Few musical institutions have succeeded as the Cincinnati May Festival has in perpetuating a typically 19th-century musical-social concept half way through the 20th century. The festival concerts are still primarily social events, whatever their purely musical values may be. Most of the audience dressed formally for all four of the evening concerts. The half-hour intermissions gave opportunities for promenading through the wide, high-ceilinged corridors and for the extensive exchange of amenities. It all seemed very peaceful, very aristocratic, a memento of the days when Cincinnati was the unchallenged center of culture between the Alleghenies and Chicago and St. Louis. The only disquieting note in the entire picture of nostalgia was the presence of a good many prominent rows of empty seats, both on the main floor and in the gallery. It seemed natural that young people failed to attend in significant numbers, for the festival was the cultural expression of an older generation apparently more intent upon maintaining an old order than in seeking to build an audience to succeed itself.

The diamond jubilee programs were wholly traditional in character, as if to prove that little or nothing had changed since the earlier years when Theodore Thomas and Frank Van der Stucken guided the artistic destinies of the enterprise. Not a single new work was given. The only living composer represented in the entire musical list was the aged Richard Strauss, whose *Rosenkavalier* music is scarcely problematical. Apart from the *Rosenkavalier* excerpts, about 15 minutes of 20th century music was heard during the entire week—the Three Chansons of Ravel, sung by Martial Singher, and two brief a cappella pieces by Parry and Tancieff, sung by the combined high school choruses. The festival chorus, the musical backbone of the occasion, did not utter a

Festival participants: Thomas Mayer (assistant musical director), Frances Yeend, Jussi Bjoerling, Fritz Busch, Martial Singher, Arne Hendrickson



Photos by Marsh



Rose Bampton with two members of the chorus, Cecilia Falk (left) and Joan Peterson



Right: Joseph C. Graydon, president of the festival board, and Mrs. Graydon arrive for the opening concert

note composed later than 1899.

This was a far cry from the attitude of the musical director and the board in the earlier and artistically more vital years of the May Festival. As far back as 1880, when Dudley Buck's *Scenes from Longfellow's Golden Legend* was performed, a prize competition gave stimulus to contemporary American composers. Later in the 1880's the then modern choral works of Anton Rubinstein were presented. More recently, such festival conductors as Frederick Stock and Eugene Goossens acquainted Cincinnati with Honegger's *King David*, Stravinsky's *Symphony of Psalms*, Bernard Rog-

ers' *Passion*, and Walton's *Belshazzar's Feast*. Now, of a sudden, the May Festival seems to have decided to abandon all efforts on behalf of the music of our own time.

In the course of the singularly unadventurous week, one majestic per-

formance towered above the mediocrity which too frequently prevailed. Mr. Busch's heart was clearly in his task when he set about rehearsing the great *Resurrection Symphony* (the Second) of Gustav Mahler. The Cincinnati (Continued on page 35)

Sidelights on the Jubilee Festival

By MARY LEIGHTON

CINCINNATI.—The Diamond Jubilee May Festival came to a brilliant climax at the Saturday night performance, the only concert that attracted a capacity audience and the only one at which the typical Cincinnati May Festival spirit and enthusiasm were strongly in evidence.

There might be fault finding over poorly integrated spots in some of the performances and objection to the failure of the programs to include an outstanding new work. Nevertheless, the memorable features of the five day series compensated for the shortcomings of the massive undertaking, involving a chorus of over 300, a large symphony orchestra and numerous soloists. These high points were Thursday afternoon's thrilling account of Mahler's Second Symphony and Mendelssohn's *Midsummer Night's Dream* music; Saturday night's scenes from *Der Rosenkavalier*, Die Meistersinger and Boris Godunoff, and Martial Singher's superb interpretation of Ravel's *Three Chansons*; and the masterly singing of the May Festival Chorus in Wednesday night's *Bach B minor Mass*.

Fritz Busch was the director, and the success of his debut here is manifest, for he has already been appointed to conduct the 1950 Cincinnati May

Festival and began planning for it before he left the city.

The only works on the 75th Anniversary programs that Mr. Busch did not select were Handel's *Dettingen Te Deum* and the *Bach B minor Mass*. These were selected by the board of directors, Joseph S. Graydon, president, in celebration of the Diamond Jubilee season. The *Handel Te Deum* was chosen because it was given at the first Cincinnati May Festival in 1873, and *Bach's B minor Mass* because the work is believed to have received its first performance in America at the 1886 May Festival.

A lamentable phase of the diamond jubilee festival was the striking lack of attendance at most of the concerts. Interest gained sufficient momentum during the week to result in a sold out house Saturday night; the opening night fared next best. At the ripe old age of 75, Cincinnati may need a blood transfusion to restore it to normal May Festival musical health. The poor attendance aroused enough comment in the community to evoke three articles in the *Enquirer*, summarizing opinions, and offering a diagnosis of the ailment.

In an editorial on "The Big Question in certain circles of the community," lack of attendance was at (Continued on page 35)



The May Festival opens with The Star Spangled Banner

Educators Enjoy Busy Convention Week

**Detroit Crowded for MENC Biennial with 7000 Present—
Speakers Emphasize Music's Relation to Humanities—
Musicology and Contemporary Music Sessions Lively—
Many Musical Groups Heard—Workshops Are Pro-
ductive**

THE 11th biennial (the 30th meeting) of the Music Educators National Conference drew more than 7,000 participants to this city from April 17 to 22, and although it was so unwieldy that accommodations were taxed to bursting, the conference was accounted the most successful in the educators' history. Luther A. Richman, of the Cincinnati Conservatory, presided, and was succeeded as president by Charles M. Dennis, director of music in the public schools of San Francisco and chairman of the editorial board of the Music Educators Journal. Mr. Richman automatically becomes first vice-president, succeeding John C. Kendel of Denver. Marguerite V. Hood, director of music in the Ann Arbor public schools and a member of the faculty of the University of Michigan, becomes second vice-president, succeeding Mathilda A. Heck of St. Paul.

Members at large elected to the board of directors are Marion Flagg, Dallas; Wayne S. Hertz, Ellensburg, Wash., and Joseph Skornicka, Milwaukee. New members of the Research Council are Lloyd V. Funchess, Baton Rouge, La.; Glenn Gildersleeve, Harrisonburg, Va.; George Howerton, Evanston, Ill.; Thurber Madison, Bloomington, Ind.; James Nickerson, Lawrence, Kan., and Harold Spivacke, chief of the music division of the Library of Congress.

Two threads of thought which ran parallel through the sessions were, unlike other parallel lines, made to meet before the conclusion. The general theme, The Scope of the Music Education Program, was related closely to a specific reference to the humanities, a field which was the subject of several notable addresses. Howard Hanson, director of the Eastman School of Music, outlined it at Monday morning's general session, discussing education as "the training of the whole person, his mind, his body, his character, his social relationships, and, last, but not least, his emotions and esthetic sensitivity." Alexander J. Stoddard, superintendent of schools in Philadelphia, spoke Tuesday on the topic, Music Education Becomes a Fundamental, and urged that music in schools and colleges and churches and community organizations become more active than ever before. "We need the help of all possible musical resources," he said, "in order to keep our balance in these troublous times."

Music and the Humanities

Relating music education to the humanities, Herold C. Hunt, Chicago superintendent of schools, on Tuesday reviewed the history of music education. Music educators, he said, seize on practical arguments to further their cause, and are aided by instrument manufacturers, publishers and medical discoveries. As a result, they find themselves relegated to the area of the practical arts rather than the fine arts and now seek ways of elevating the plane of music in the face of the "juke-box avalanche." He called attention to the danger that cultural subjects will remain isolated from each other and from the rest of the curriculum.

Music Education in the World Community was discussed by William G. Carr, secretary of the Educational Policies Commission and associate executive secretary of the National Education Association. Assert-

ing that nothing in human nature makes war inevitable, he urged music teachers to exert their powerful influence for peace. "Use music to wage the peace!" he demanded.

Other speakers with widely diversified contributions were William Schuman, president of the Juilliard

graphical division structure of the parent body. These are the National School Band, Orchestra and Vocal Associations, now known as the NSBOVA. The new executive president is T. Frank Coulter, Joplin, Mo., director of public school music, who succeeds Louis G. Wersen of Philadelphia. State competitions will continue in the three divisions, although national contests have not been held since 1941.

Prominent at the meetings in the Masonic Temple, the Statler, the Book-Cadillac and other hotels, were the Detroit hosts, among them Arthur

of music education to the study of man, and the deepening realization that music need not be isolated into a stagnant backwater while the world goes on without it. The word "humanities" has too often in the past scared away the average American man as too highbrow, too intellectual. While the European or South American scholar would take study of humanities for granted, in this country it has been allowed to perch in the tree-tops, away from common usage along with other studies considered too rarefied. Bringing both the humanities and the study of music down to "grass roots" was one of the objects of the conference.

The attitude of the main body of delegates to international relationships was another major concern. More than a dozen prominent educators and musicologists from South America, Mexico and Europe, were present for special meetings and mingled with North American delegates at general sessions, thus increasing the friendliness and cooperative spirit which the conference hoped to foster. Interchanges of materials of various sorts were proposed and will be expedited.

Contemporary Music Concert

The interest in contemporary music was keen, and the panel sessions on the subject provoked some of the liveliest discussions of the week. Educators, composers and publishers took part, freely expressing their often widely divergent points of view. A motion offered by William Schuman was carried after sharp discussion, and the conference board will consider it for immediate action. Mr. Schuman proposes to find out from the educators what they want in contemporary music for schools and to ask them to commission ten leading composers to write music for them, with the co-operation of publishers in circulating the new works. To stop propagandizing and actually get to work is Mr. Schuman's ideal.

The upsurge in creative music, another of the special projects of the conference, is encouraging, officials say. Results of the program were apparent at the convention. Another branch of activity which caused great comment was the folk music section. Since 1942 in Milwaukee, when folk music was "made respectable" by introducing elements of it along with musicological and religious authorities, Irving W. Wolfe of Nashville, national chairman, has brought the department to a high degree of accomplishment. An impressive demonstration was given of the unity of idiom of three phases of American

(Continued on page 42)



What's off the mimeograph today? asks Luther A. Richman, retiring president, of Mrs. Kathleen N. Lardie, radio chairman. Also curious are (from the left), John C. Kendel, retiring first vice-president; Fowler Smith, past president; O. A. Crosby, Detroit Board of Education and Charles M. Dennis, new president

School of Music, Mark C. Schinnerer, Cleveland superintendent of schools; Carroll D. Kearns, member of the House of Representatives; Roger Albright, of the Motion Picture Association of America; Frances Elliott Clark, a founder of MENC; David D. Henry, president of Wayne University; John H. Muyskens, professor of phonetics at the University of Michigan; Franklin Dunham, radio chief of the United States Office of Education; Ernest La Prade, director of music research at NBC, and many other noted contributors to forums and panel discussions.

Three auxiliaries of the MENC were reorganized into one group, paralleling the organizational and geo-

graphical division structure of the parent body. These are the National School Band, Orchestra and Vocal Associations, now known as the NSBOVA. The new executive president is T. Frank Coulter, Joplin, Mo., director of public school music, who succeeds Louis G. Wersen of Philadelphia. State competitions will continue in the three divisions, although national contests have not been held since 1941.

Several broad channels of achievement were explored in the course of the meetings. Perhaps the most important of these was the relationship



A section of the Conference Luncheon, showing the speakers table. Before the microphone are Bertha Bailey and David D. Henry, president of Wayne University. Frances Elliott Clark may be seen to their right. Also at the table are the Detroit hosts, Arthur Dondineau, Paul T. Rankin and Fowler Smith. At far right, C. V. Buttelman and Vanette Lawler, executive and associate executive secretaries respectfully

Spencer & Wyckoff

ANN ARBOR FESTIVAL DRAWS THRONGS



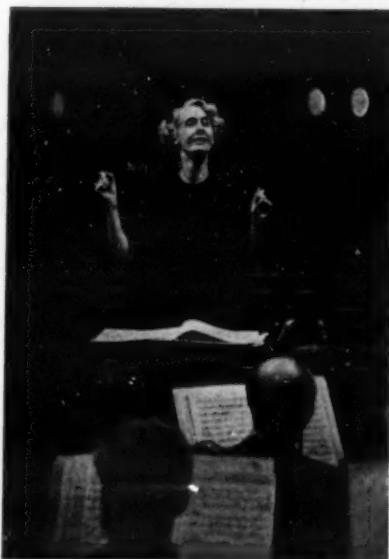
Charles A. Sink, festival president, with Cloe Elmo

By QUAINANCE EATON

ANN ARBOR

OPENING earlier than usual, the 55th annual May Festival of the University Musical Society wended its pleasant way through the last two days in April and the first two in May, as the Philadelphia Orchestra came to town for its 13th festival duty and visiting soloists added to the lustre of the event. Eugene Ormandy, Alexander Hilsberg and Thor Johnson were the conductors. Six concerts, several social affairs and rehearsals kept the observer busy in festival circles, but there was also time to watch from the outside the workings of a tremendous university, to meet some of its personages, to stroll through tree-lined streets and placid quadrangles and to enjoy the teeming life in the Michigan Union, famed university club and hotel on the campus. With Charles A. Sink presiding benignly and busily over the four days, the festival impressed as one of the most successful ventures of its kind in this country.

Hill Auditorium, with its deceptive stretch of curved walls which make it seem smaller than its capacity of 5,000, was a revelation to this visitor in matters of both sight and sound. Almost too "live" acoustically, it permitted

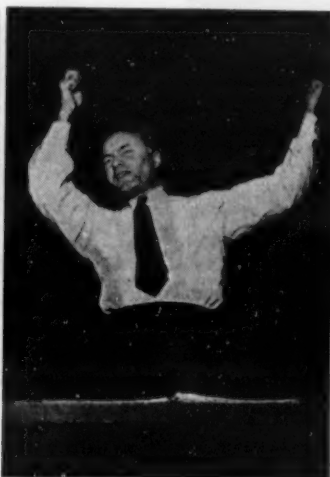


Marguerite Hood rehearsing the children's chorus, a section of which appears at right

**Capacity houses for 55th annual event
—Philadelphia Orchestra returns,
with guest conductors and noted
soloists—Six concerts given**



Above, Thor Johnson



Right, Alexander Hilsberg



Left, Bidu Sayao



Above, Eugene Ormandy

Below, Leonard Warren and Mr. Ormandy

the tiniest sounds to be heard roundly and clearly, so that Bidu Sayao's lightest pianissimo and the delicate trceries of a Mozart Flute Concerto with William Kincaid were as audible and exciting as the outbursts of the 300-voiced Choral Union in all its superb sonority. Its proscenium arch is shaped like an oval, similar to New York's Radio City Music Hall, and its stage is built out considerably over the auditorium to accommodate the huge chorus and orchestra. "Bleachers", painted a vivid blue to match the adjoining wainscoting of the walls, accommodated the singers on three sides of the orchestra and were filled by choristers even on their days off. The auditorium itself was packed for every concert, and the audience displayed a warmth of temperament and a spontaneous appreciation of the music which speaks well for the loyalty of this university center to its festival. The swollen enrollment—there are about 22,000 students on the campus—and the consequent size of the town have increased through the years the festival's problem of keeping itself sharp in the town's memory and close in its affections. In spite of these and other difficulties, the organization prospers.

The scales overbalanced in favor of youth this year, with the unique children's chorus under Marguerite Hood making the difference. Soloists were

Photos by ADRIAN SIEGEL



Mischa Elman

weighted evenly between the experienced and the young—five of each. This balance was upset in the program content, the conventional stamp being heavy on the organization. This is chiefly because of the strict schedules of a great touring orchestra and the physical barriers to learning new works and keeping them in the repertoire. Nevertheless, the visitor is prompted to wish that some effort towards leavening might be made and it is probable that many Ann Arborites would join in. The Brahms Third,

the Sibelius Second and the Haydn Clock were the symphonies—unimaginative choices, no matter how glorious the sound of the orchestra which played them. To hear Mischa Elman play the Beethoven and young Leonard Fleisher the Rachmaninoff Second was gratifying, but one would have felt a little spryer if this veteran and this youth had been assigned less season-worn material. Fill-in music was uninspiring in an overall glance—two Bach transcriptions, the Freischütz Overture, the Swan of Tuonela, Ravel's La Valse, and the distastefully vulgar and noisy Festivals of Rome by Respighi with which Mr. Ormandy chose to end the entire week. The only "contemporary" piece was by Khachaturian—inevitably the four dances from Gayne, including the all-too-popular Sabre Dance and the all-too-reminiscent Lezgenka.

Some enterprise was displayed in choosing the Mozart Great Mass in C minor, for which Mr. Johnson supplied missing parts. Rachmaninoff's The Bells was the second large choral work, not performed at the festival since 1938.

Of the vocal soloists, Leonard Warren and Cloe Elmo made festival debuts, while Bidu Sayao had been heard several times previously. The first two sang opera arias exclusively, and while no shadow hangs over either their performances or the reaction of the audience, a thread of wonder persists that this type of olio is allowed to survive so long without modification.

The freshmen singers discharged their obligations well for the most part. David Lloyd, tenor, and James Pease, baritone, had minor parts in the Mozart and a solo apiece in the Rachmaninoff; Virginia MacWatters was the soprano for the former and

(Continued on page 34)



Lipkin Wins Rachmaninoff Contest



Ben Greenhaus

BOTH FAME AND FORTUNE

Seymour Lipkin (third from the left), 20-year-old Detroit pianist and first winner of the Rachmaninoff Fund Award, receives from James W. Murray, vice-president in charge of RCA Victor Record activities, a check for \$1,000 for advance royalties on a recording contract, with Vladimir Horowitz and Mme. Natalie Rachmaninoff looking on. Mr. Lipkin also receives a year's concert tour and appearances as soloist with the nation's outstanding orchestras

By HERBERT F. PEYSER

Seymour Lipkin, 20-year-old pianist from Detroit, won the national award of the Rachmaninoff Fund's nationwide contest which culminated in a spectacular concert at Carnegie Hall on April 29. The decision was announced from the stage by Vladimir Horowitz, president of the fund, at the conclusion of a program of concerto movements, accompanied by the NBC Symphony under the direction of Fritz Reiner, in which four other young American pianists also competed. Besides Mr. Horowitz the judges of the competition were Mrs. Sergei Rachmaninoff, Rudolf Firkusny, Abram Chasins, Gitta Gradova, Erich Leinsdorf, Nadia Reisenberg, Reginald Stewart and Jesus Maria Sanroma. The other contestants on this occasion were Ruth Geiger, national finalist in Philadelphia, 1946, who played Rachmaninoff's Rhapsody on a Theme of Paganini; Grace Harrington, Philadelphia regional winner, 1947, who offered the first movement of Brahms' B flat Concerto; Gary Graffman, regional winner in Philadelphia, 1946, in the first and last movements of Rachmaninoff's C minor Concerto, and Jeanne Therrien, the 1947 Boston regional winner, who undertook the first and third movements of Rachmaninoff's First Concerto, in F sharp minor. Mr. Lipkin played the opening movement of Tchaikovsky's Concerto in B flat minor.

The winner's prize is believed to be the largest ever won by a pianist in any contest in the country's musical history. It will take the shape of a big-time career under the joint management of Columbia Artists, Inc., and National Concerts and Artists Corporation. Mr. Lipkin's first engagement will presumably be an appearance on an important program of a national radio network. Furthermore RCA Victor guarantees him a recording contract, and a large number of recital dates appear to be assured. The young pianist's earnings may run between \$25,000 and \$50,000 in the next

year. A \$1,000 check, representing advance royalties on future recordings, was handed him on the stage.

Gary Graffman, 19-year-old New York pianist, who won a special national award, will receive a Carnegie Hall recital, while Grace Harrington, of Palisades Park, N. J., obtained honorable mention.

The large audience, which included a number of prominent pianists, applauded the various contestants effusively, though none was permitted to return to the platform for more than a single bow. While the listeners may not have been acquainted with all details of the contest, many suspected that the judges had heard the participants and had more or less made up their minds previously. As a matter of fact, it transpired that the finalists had played an hour-long program of piano music for the judges in Town Hall the preceding day. The Carnegie Hall event had its particular value in enabling the contestants to display their poise and self-control under concert conditions. At the close of the lengthy program the gathering heard a plea for contributions to the Rachmaninoff Fund, and then, after a considerable lapse of time, Mr. Horowitz came forward to announce the verdict and to congratulate the three lucky competitors.

Lipkin a Wise Choice

These factual details of the evening out of the way, the present writer may be permitted a few words of his own. Undoubtedly the judges picked rightly when they distinguished Mr. Lipkin above the rest. The young man played the first movement of the Tchaikovsky Concerto with conspicuous brilliancy, sweep, clarity and abundant power, even if in somewhat chilly fashion. He exhibited, besides, the cool poise and professional quality of a veteran. This reviewer may be pardoned an expression of astonishment that no tribute was paid to the unquestionably distinguished and tasteful pianism of Jeanne Therrien, which had a degree of technical brilliance and a composure indicating a good deal of concert experience. In this regard she excelled, to his thinking, the restless dynamism and tense effect of Gary Graffman's playing of a fairly foolproof, if overinstrumented con-

certo. Miss Harrington's performance of Brahms was buoyant and technically adequate, but not in any striking degree imaginative or musicianly. Miss Geiger's account of the Rachmaninoff Paganini Rhapsody seemed pallid and deficient in power.

One would like to know of what these young people (even the winners) are capable in music of more intellectual, poetic and subtle exaction than the concerto extracts they were required to perform at Carnegie Hall. With the possible exception of the Brahms movement all of these compositions are in greater or lesser extent showpieces, demanding above all else drive and coruscations of virtuosity. The demands imposed scarcely seem exhaustive enough to guarantee a winner financial rewards vastly larger than a Schubert or a Mozart earned during an entire lifetime for enriching mankind with hoards of music beyond all price.

Rodzinski Charges He Was Cashiered

Conductor Leaves Chicago Stating He Was Unfairly Treated by Officials

CHICAGO.—As his engagement as conductor of the Chicago Symphony came to an end May 1, Artur Rodzinski, charged that he was "arbitrarily cashiered without a hearing or notice." In his first personal public statement since he was notified Jan. 13 that he was discharged as conductor, as of the closing of the season, Mr. Rodzinski asserted that: "Defamatory and false statements were published about me. Charges of this sort have as their source a misinformed president, acting under the suggestion of an incompetent manager, disloyal to the president, the trustees—and me." He named George Kuyper, manager of the orchestra, as the principal cause of his dismissal. When informed of Mr. Rodzinski's accusations, Mr. Kuyper said, "No comment." Edward L. Ryerson, president of the association, stated that he did not know whether the board would take any action or not.

The board of trustees in a statement issued in January mentioned as contributing causes to Mr. Rodzinski's dismissal his exceeding of the planned budget, the staging of operatic productions at high cost, a disagreement as to the number of concerts he would conduct and the repetition of programs. Mr. Rodzinski retorted: "I was charged with feigning illness to avoid taking the podium. In truth, I conducted when in great physical pain against the advice of my physician. I was charged with the responsibility for the orchestra deficit. In truth, I had nothing to do with expenditures, I was charged with repeating concerts when in truth this was suggested by the president and manager.

"In view of the fact that I have been denied a hearing, I challenge the president and the board to meet me anywhere, anytime for an open discussion of the entire issue, not only in so far as I am concerned but as far as it affects the public."

Mr. Rodzinski concluded his press conference with the hope that he might return to Chicago some day. He announced that he would conduct in South America this summer and would open next season as guest conductor of the Pittsburgh Symphony.

Piston Awarded Pulitzer Prize

The 1948 Pulitzer Prize for musical composition has been awarded to Walter Piston, professor of music at Harvard University for his Symphony No. 3.

The prize, awarded annually by the trustees of Columbia University on recommendation of the advisory board of the Graduate School of Journalism, has a money value of \$500.

Mahler's Eighth To Be Performed

Ormandy to Conduct Huge Work in Hollywood Bowl — Choir of Boys Being Trained

A performance of Gustav Mahler's rarely heard Eighth Symphony (Symphony of a Thousand) will be conducted by Eugene Ormandy on July 29 as part of the Hollywood Bowl's 27th season of Symphonies under the Stars. The symphony, heard in only four American cities in the past 32 years, has never been performed west of Chicago.

Soloists in the Bowl presentation will be Frances Yeend and Olive May Beach, sopranos; Eula Beal and Suzanne Coray, altos; Charles Kullman, tenor; Mack Harrell, baritone, and George London, bass. Two adult choruses have been in rehearsal for the work under the direction of Hugo Strelitzer at the Los Angeles City College. A boys' choir is being trained by Roger Wagner, director of youth choruses for the city of Los Angeles.

Mr. Ormandy will conduct at least 16 of the 24 programs scheduled for the eight week season, which starts July 13 and will continue through Sept. 4. He will be at the helm on opening night, with John Charles Thomas, baritone, as soloist.

The first Thursday night of the season will be devoted to winners of the Atwater Kent Foundation auditions. On July 17, Oscar Levant, pianist, will be soloist in the annual Gershwin concert, with Leith Stevens conducting. Mr. Ormandy will conduct two performances of Madama Butterfly as the closing events of the season Sept. 3 and 4.

All Tuesday and Thursday nights will be given over to symphonic programs with vocal and instrumental soloists. At least three performances of ballet are promised for 1948.

Berkshire Festival To Open July 18

Two concerts devoted to music by Bach and Mozart will open the 1948 Berkshire Festival at Tanglewood, near Lenox, Mass., on the afternoon of July 18 and the evening of July 20. The programs, to be presented by Boston Symphony players under the direction of Serge Koussevitzky, will be repeated July 25 and July 27.

The full Boston Symphony will play three series of three concerts each, as well as an extra Tchaikovsky program, in the 6,000-seat Music Shed. In addition to Mr. Koussevitzky, who will direct most of the concerts, three guest conductors will appear—Leonard Bernstein, Eleazar de Carvalho and Robert Shaw, who will conduct Debussy's Blessed Damsel and Brahms' Requiem Aug. 14.

The programs in Series A (July 29 and 31 and the afternoon of Aug. 1) will include Beethoven's Fifth Symphony; Brahms' First Symphony; Mahler's Second (Resurrection) Symphony; Walter Piston's Third Symphony; Haydn's Symphony No. 104; Prokofiev's Violin Concerto with Isaac Stern; Bach's Third Suite in D major, and Hindemith's Mathis der Maler.

In Series B (Aug. 5 and 7 and the afternoon of Aug. 8) the orchestra will offer Beethoven's Pastoral Symphony; Prokofiev's Romeo and Juliet Suite No. 2; Vaughan Williams' Symphony No. 6 (American premiere); Berlioz's Fantastic Symphony; Strauss' Don Quixote, with Gregor Piatigorsky as solo cellist; Stravinsky's Oedipus Rex; Villa-Lobos' Madona, and Falla's El Amor Brujo.

The concerts of Series C (Aug. 12 and 14 and the afternoon of Aug. 15) will consist of Beethoven's Eroica Symphony; Schumann's First Symphony; the Overture to Weber's Der Freischütz; Stravinsky's Petroushka; Shostakovich's Fifth Symphony and Sibelius' Second. The extra all-Tchaikovsky concert will be given Aug. 10.

Stravinsky Music Dominates Balanchine's New Ballet Orpheus

By ROBERT SABIN

Of the three most important components of a ballet—choreography, music and décor—it is the second which dominates and in a sense justifies Ballet Society's new work by George Balanchine, *Orpheus*, which had its world premiere at the New York City Center on April 28.

Isamu Noguchi has smothered the legend in an all-too-ingenious setting and in costumes and props full of symbolical meanings. There is much that is confused and unconvincing in Mr. Balanchine's choreography. But the score composed by Igor Stravinsky and conducted by him at the premiere is a masterpiece. From its hieratic opening measures to its magical close (drowned out at the first performance by the brutally rude applause of the audience) the music illuminates and sustains the action. Stravinsky has created a supremely eloquent melos, almost Viennese in its texture and intensity, which he has treated with miraculous economy and purity of design.

Orpheus is divided into three scenes. A ritualistic opening episode in which the lyre is an integral and symbolic element in the choreography leads to a scene in the underworld, the loss of Eurydice, Orpheus' destruction by the Bacchantes and his apotheosis in song. The entire legend is treated as a religious rite. Both Mr. Balanchine and Mr. Noguchi succeeded in establishing a mood of consecration, but unfortunately they did not sustain it either in movement or visual suggestion.

The role of Orpheus was danced by Nicholas Magallanes; the Dark Angel by Francisco Moncion; Eurydice by Maria Tallchief; Apollo by Herbert Bliss; Pluto by Edward Bigelow; and a Satyr by Tob Sanders. Tanaquil LeClerc led the group of Bacchantes; Beatrice Tompkins, the Furies; and there were also groups of Lost Souls, Nature Spirits and Friends "to" Orpheus.

The greatest weakness in Mr. Balanchine's choreography is the role of Orpheus, which contains very little actual dancing. Mr. Magallanes was hopelessly miscast; for he brought to the part neither classical dignity and stage presence nor the physical control which it requires. Far more interesting was the role of the Dark Angel, although it was also conceived largely in terms of pantomime. Mr. Moncion performed it eloquently. As Eurydice, Miss Tallchief danced brilliantly, but

her brilliant adagio with Orpheus would have been more suitable for a Petipa revival than for a lyric tragedy. The lesser figures, grotesquely costumed and provided with choreography which took one straight back to the days of Massine's most extravagant fantasies, also clashed with the spirit of the work.

In some episodes, Mr. Noguchi has used lights, forms and fabrics with his accustomed magic. A billowing silk curtain solves the problem of the transition scenes to perfection and the abstract nature forms which give perspective to the work are subtly designed. But he has overloaded the stage and the underworld looked like nothing so much as a mixture of spaghetti and huge frankfurters waving from the wings. The fussiness and stylistic ineptitudes of the stage spectacle, nonetheless, were largely compensated for by the irresistible poignance and simplicity of Stravinsky's music; and the prolonged ovation at the close was wholly appropriate.

The evening opened with a repetition of Mr. Balanchine's setting of

Drawings

by

B. F. DOLBIN



Igor Stravinsky conducting at a rehearsal



Marie Tallchief as Eurydice

Musical Analysis of Orpheus Score

By ARTHUR V. BERGER

The most striking aspect of Stravinsky's music for *Orpheus* is, perhaps, its repose, its tenderness. It is another masterpiece in the line of dramatic works that occupy a towering position among current musical achievements. For those of us who know Persephone, based on a similar subject, it is more or less what we should expect in grandeur and nobility from his treatment of the Orpheus legend. But since Persephone is so lamentably neglected, the peculiarly Gallic languor of the new score may come as a surprise, and even the more limited circle of admirers is aware of an extension of this quality in *Orpheus*. Apollon Musagète, too, which likewise comes to mind, is more sculptural by comparison. It is this quality of renewal that is among the things determining Stravinsky's position as the first creative musician of our time.

The restraint of Orpheus is underlined by its sparse orchestration. Only for a few measures is there a tutti—when the Bacchantes launch their final attack on Orpheus. The moment he falls, the orchestra subsides. The isolated tutti is as commanding a stroke as Mozart's introduction of the previously tacit trombones in the Statue Scene of Don Giovanni. Stravinsky's chord for this tutti—A minor with an acidulous G-sharp in the bass—is one of those inspirational twists (like the opening chord of the *Symphonie de Psalms*) he often gives traditional harmonies through well separated notes over an enormous pitch range.

The Bacchantes scene is the only one confining itself to the more typically Stravinskian, peremptory, interrupted rhythms. Otherwise, there is almost continuous, beautifully flowing melodic line. There are even tunes for those who must have them to hum as they leave the hall. One in particular, in the way it is underscored, easily serves this end. By the same token it fills a strategic dramatic function by serving as the strain through which Orpheus moves the Furies. In F minor, conventionally modulating to subdominant, it has ornaments that inevitably, in the present dramatic context, have suggested Gluck. But I think it has Baroque evocations too,

and later in the English horn, canonically answering the harp, it even suggests Tchaikovsky. Precisely its universality as melody, as a sounding-board for the lyricism of all time,



Nicholas Magallanes as Orpheus with Marie Tallchief

makes it at once easily accessible to a listener and an ingenious symbol for Orpheus, who is, after all, in antique mythology, music's epitome.

Whereas in Apollo and Persephone the complexity of the melodic lines themselves often establishes a uniqueness that is not always present in this score, here the complexity is provided by the way in which the melodies are among many strands woven contrapuntally—intertwining and disentangling in the way that Balanchine's dancers do.

The contrapuntal voices, at times canonic and even fugal, would often clash bitterly if it were not for the astonishing, softening effect of the instrumentation, which gives different timbre to each of two clashing tones. As in the case of the orchestral tutti that determines the one climax, here again it is suggested that orchestral coloring may actually be an organic dimension. The instrument seems to have been selected first in each in-



Orpheus with his lyre



George Balanchine

OPERA

La Traviata Is Opening Bill

The San Carlo Opera Company began its 11th consecutive spring season on April 14 with a performance of *La Traviata* which drew a fair-sized audience and elicited considerable applause. The representation differed in few particulars from those which Fortune Gallo's troupers have given in the past. The Center Theater remains acoustically, spatially and otherwise almost the worst imaginable frame for a company of the San Carlo's modest pretensions. Echoing loudspeakers, which duplicate and reduplicate the sounds from the stage again bedeviled the performance. The stage apron which spread its broad extent between singers and orchestra, prevents any proper artistic adjustment, and the stage itself is far too vast to accommodate scenery built for road uses.

The *Violetta* of the evening was Lucia Evangelista, who has assumed the role many times before and is fully at her ease in it. She sang with a voice of freshness and charm except in the early scenes of the opera, when her tones took on an edgy quality. For this reason the *Sempre libera* was less effective than the lyric music of the second act, in which her delivery of *Dite alla giovine* was genuinely moving. In Norman Kelley, a young tenor from Bangor, Maine, she had a praiseworthy partner. He had never sung *Alfredo* before, and his acting showed signs of inexperience. His voice, nevertheless, is a free and ring-

Two Companies Provide Spring Seasons

San Carlo Introduces Several New

Singers in Standard Repertoire

ing one and his delivery of the music had style and a measure of taste. Stefan Ballarini's elder Germont sounded tired, and he plodded through the *Di Provenza* far below the correct pitch. The smaller roles were in the keeping of Elizabeth Devlin, Adrian La Chance, Victor Tatzozzi, Fausto



Lucia Evangelista



Gertrude Ribla

Bozza and Elisabeth Carron, Carlo Moresco conducted the orchestra of 35 with routined competence.

H. F. P.

Carmen, April 15

The single redeeming feature of the San Carlo Opera Company's version of *Carmen* was the singing of Mina Cravi in the role of Micaëla. Her voice, which miraculously seemed to



Graciela Rivera

Hizi Koyke

avoid repetition in the Center Theater's annoying amplification system, was pleasingly pure, consistently true to pitch, well controlled and well projected, except for the final moment of her first-act duet with Don José. Her flawless phrasing was in keeping with her delicate vocal conception of the lyrical part. If Miss Cravi was less convincing visually, it was only because she was victimized by the lurid costuming and stilted stage direction that prevailed throughout the evening.

Coe Glade, as *Carmen*, negated the advantageous sensuousness of her voice by swooping and faulty intonation. Don José was sung by Alfonso Pravadelli, whose voice was raspy and consistently out of tune, and who had



June Kelly



Mina Cravi

difficulty (as did the scattered chorus) in keeping up with the too quick pace set by Carlo Moresco, who conducted. Grant Garnell's *Escamillo* was unexcitingly sung and acted. Fausto Bozza, William Wilderman, Adrian La Chance, Winifred Heckman and Elisabeth Carron made up the rest of the cast.

E. B.

Graciela Rivera in Rigoletto, April 16

An excellent portrayal by Graciela Rivera of the role of Gilda was a feature of the first San Carlo production of Verdi's *Rigoletto*. Miss Rivera's voice was remarkably clear and pure, had the requisite flexibility for a coloratura role, and was invariably on pitch. She has a good stage presence, and the comparative lightness of her voice was one of the more pleasant aspects of the performance, since her forte tones did not reverberate in the mazes of the Center Theater's loud-

(Continued on page 45)

City Center Terminates Successful Series

Three Make Debuts in Rigoletto, April 9

Robert Weede, the experienced baritone who has sung on half a dozen American stages, made his debut on this one as *Rigoletto*, and once more proved that he is in the front rank of his class. His acting of the role is well known; it graced the production, unifying and inspiring it. He sang extremely well with warmth and color and only an occasional lapse in quality.

Two fellow debutants also appeared. Mario Binci, in a postponed first appearance, was a strutting Duke, seemingly so much at home on the stage that he could ignore its niceties, such as remaining in character while applause burst over his head. Whether his arrogance was assumed for the role—in which it is highly appropriate—or belongs to his personality, remains to be seen. His voice has range, fullness and flexibility, if not much sweetness. He is young enough

Suzy Morris, who sang Santuzza and Tosca



to learn to overcome a tendency to throatiness and an occasional lack of focus of tones. Oscar Natzka, a tall bass with his own beard and a fine, deep voice, sang *Sparafucile* with more musicianship than usually falls to the lot of this villainous character.

Graciela Silvain was the Gilda, a singer of potentialities not fully realized. She sang with so open a tone for the most part that there was a constant outlet of breath even in the sharpest florid passages. Still, there is so much promise that she should be watched. Others who made briefer but significant appearances were Norman Scott as *Monterone* and Bette Dubro as *Maddelena*. Thomas P. Martin conducted, keeping the production together in one or two ragged moments on the stage.

Q.

Double Bill Brings Singers to New Roles, April 11, 2:30

Robert Weede, who made his City Center bow a few days previously, sang *Tonio* and stole the show away from the other clowns in *Pagliacci*. This came in the second half of the usual double bill, with Suzy Morris the focal point of the preceding *Cavalleria Rusticana*. As *Santuzza*, she dominated her fellows as Mr. Weede did his. Her voice is glorious; she is one of the truly striking vocalists of the season. Associated with her were Irwin Dillon as *Turiddu*, Ralph Herbert as *Alfio*, Bette Dubro as *Lola*

and Mary Krete as *Mamma Lucia*.

While Mr. Weede was rounding out the character of the sly and vindictive clown who has his face slapped, others in the cast were merely making operatics. Antonio Annaloro, the young tenor who stepped into his fifth role as *Canio*, is still disappointing to this reviewer. He seemed to know the role better than he had that of Germont, but aside from a conventional display of emotion, he did not fill the clown's tragic costume expertly.

Evelyn Keller, as *Nedda*, was almost too casual as an actress, trying to convey the role by facial expression—or lack of it—but singing more than creditably. When her voice and mien warm somewhat through experience, she should be a fine *Nedda*. Norman Young's fine voice and handsome stage presence made him a good *Silvio*, and Nathaniel Sprinzena was in the picture as *Beppe*. Julius Rudel conducted both operas.

Q.

Madama Butterfly, April 11

A very creditable performance of *Madama Butterfly* introduced a new Cio-Cio-San to local opera goers in Dalisay Aldaba, a young Filipino artist. Miss Aldaba disclosed an agreeable lyric voice and a sympathetic manner. Her diminutive size and attractive Oriental features made her an uncommonly illusive *Butterfly* and she acted movingly once she had overcome her initial nervousness. It was probably nerves that affected her vocalism in the first act. Like many more experienced artists she sang the entrance air badly off pitch, and it took her some time to gain her poise. In the later scenes of the opera, however, her vocalism improved, though in many passages her middle voice sounded spread while her low tones were frequently quite inaudible. Yet as she grows in the part Miss Aldaba should develop into a worthy representative of Puccini's pathetic heroine.

The truly notable features of the representation, however, were the superbly sung *Pinkerton* of Mario

Binci, a tenor whose voice, culture and stage sense promise to make him one of the genuine finds of the season, and the splendid *Sharpless* of Giuseppe Valdengo. In every Italian role he assumes this baritone shows himself one of the really great singing actors of the day. Bette Dubro's *Suzuki* had excellent qualities and the lesser roles were adequately filled by Messrs. Sprinzena, Newman, Greenwell and Dunning. Thomas P. Martin conducted.

H. F. P.

Harrell Sings Golaud in Pelléas et Mélisande, April 14

Mack Harrell assumed the role of *Golaud* for the first time at the fourth presentation of Debussy's opera, and distinguished himself by some fine singing. His agreeable baritone voice was almost completely at home in the difficult role, and he managed to combine sonority with subtlety. Only a few measures in the extremes of the range caused him the least difficulty. While his acting was somewhat restrained, he conveyed some measure of the frustration and agony of the betrayed brother without plumbing to the depths of the character. Though the fierce and taut Gallicism of the role escaped him, it was on the whole a decidedly presentable achievement. Surrounding him were the members of an otherwise familiar cast, with Maggie Teyte repeating her striking impersonation of *Mélisande* and Ferdinand Martel as a somewhat limp *Pelléas*.

Norman Scott intoned the music of *Arkel* musically; Mary Krete sang *Genevieve's* Letter Song well; Virginia Haskins was the charming *Yniold*, and Arthur Newman played the *Physician*. The orchestral performance improves with hearing, and Jean Morel wove a tonal fabric of enchantment from the pit.

Q.

La Traviata, April 15

Verdi's *La Traviata* was given on the evening of April 15, by a coincidence.

(Continued on page 28)



Robert Weede as Tonio

MEPHISTO'S MUSINGS

Dear Musical America:

The fine performance of Haydn's *Creation* not many weeks ago in Carnegie Hall under the talented Paul Boepple took me back to the last large scale production of the work in this city. That, believe it or not, was a full 20 years ago. I wonder how many concertgoers among us recall it? It took place (if you have forgotten!) not in Carnegie Hall but in what was then Mecca Temple and is now the City Center. It was done under the auspices of the Friends of Music, which must not be confused with our present-day New Friends of Music. The late Artur Bodanzky conducted, and the oratorio was sung in German. I recall the violent discussions that went on precisely because it was *not* done in English; and though, speaking by the card, Haydn wrote the music

to a German text, it was really Milton and the King James version of the Bible that gave him the inspiration for the masterpiece.

But the real reason why the German words were used was that one of the chief soloists could not speak English. This was the late Richard Mayr, then at the Metropolitan, who sang the bass part. The other soloists—likewise from the Metropolitan—were the soprano Editha Fleischer and the tenor George Meader. Their work was tolerable but hardly distinguished enough to justify Mr. Bodanzky in discarding the familiar text which has been a source of household words for more than a century in this country and in England.

Still, the thing which particularly irritated me about Mr. Bodanzky that time was the inconsiderate way he cut and slashed the work. Slashing and cutting masterpieces was, however, an old specialty of his. I well remember how I have foamed at the mouth over the enormities he perpetrated on the Wagner operas when he was in command of them at the Metropolitan. This time he gave only as much of *The Creation* as could be forced into a program lasting just a little over an hour. Two things I particularly remember—the way he chopped away a large part of *The Heavens Are Telling* chorus and his cold-blooded elimination of that passage which has made history—those musical descriptions of the "tawny lion", the "nimble stag", the "noble steed" and all the rest of Haydn's amiable menagerie. I don't exactly remember what Mr. Bodanzky's excuse for this mutilation was; for that matter, I am not even sure that he designed to give any. The system which determined his method of making cuts was the possible re-

currence of the same key or the same harmony, no matter how near or how far away. He was never, it appeared, at a loss to find such possibilities for skips or transitions. And so when he set to work operating on *The Creation* he found no difficulty in exercising his brand of surgery. Sometimes he gained all of 15 or 20 seconds by the deletion of four or five bars! I used to wonder just what the audience did with those ten seconds or ten minutes Mr. Bodanzky used to save for them, but I was never able to determine just how profitably they were employed.

Anyhow, it was a delightful experience this time to listen to *The Creation* practically in its completeness, under a conductor who gave no signs of being eager to have the whole thing over in time to get to a party or a card game—one of Mr. Bodanzky's most pressing reasons for saving a few minutes at the expense of a masterpiece.

The cartoons adorning this page were drawn by the possessor of a dual personality. They are signed by Freddy Wittop, who is well known from his costume designs for such elaborate shows as *Beat the Band* and the *Ice-Capades*, as well as for the American Repertory Theatre production of *The School for Scandal*, which unhappily did not get produced before ART ran out of funds. Freddy's alter ego is Federico Rey, even more famous as a Spanish dancer. Before joining the army he was the partner of the late Argentinita, and he has just completed a cross-country tour as the leading figure of the Rhythms of Spain company. Can you guess who designs the costumes for Federico Rey and his Rhythms of Spain com-

pany? You are right; it is Freddy Wittop.

Halsey Stevens, now at the University of Southern California, has sent me a clipping from the *Los Angeles Times* of May 9, in which it is announced that the second annual Beverly Hills Music Festival will include two performances of Honegger's *Jeanne d'Arc au Boucher* (sic.). Mr. Stevens inquires, "Can it be that Paul Claudel's text really sends the sainted Joan to the butcher instead of the stake? This, it seems to me, is even funnier than 'A Bas le Clacque,' and perhaps you had a hand in the fiendish plot."

Now, now, Mr. Stevens! All these matters may safely be left up to the ingenuity of the human race, especially journalists, who may be relied upon to butcher the French language, or each other, as the case may be.

The omission of a line of type can accomplish startling things. Witness this year's special issue of *MUSICAL AMERICA*, page 294, where Kirsten Flagstad was reported to be singing baritone roles in Wagner at Covent Garden in London! As the story goes, "Kirsten Flagstad will sing in English the part sung by Hans Hotter" (a well known German baritone). The original copy read: "Kirsten Flagstad will sing in English the part of Brünnhilde and Wotan will be sung by Hans Hotter." I hope no one went to Covent Garden just to hear this amazing vocal transformation.

Sigmund Spaeth, known far and wide as the Tune Detective, proves that he is a master bloodhound in other directions as well. He could well be employed by the Pinkerton Agency if he ever is out of a musical job. He writes:

Recently, there have come to my attention three musical relics which should be of interest to your readers. One is a cherry-wood, ivory-topped cane that belonged to Mozart. The second is a Beethoven manuscript, consisting of sketches for the first movement of his *Emperor Concerto*. The third is a letter from Clara Schumann, commenting upon some arrangements of her husband's works.

All of these treasures were once in the possession of Karl Klauser, a fine musician, who in 1855 became a teacher at Miss Porter's School in Farmington, Conn. They can now be made available to private collections or museums and should find a permanent home worthy of their value. At present they can be seen at the office of Mr. H. E. Burr, Fifth Avenue Bank, 44th Street and Fifth Avenue, New York.

There is no questioning the authenticity of these collector's items. The Mozart cane was given to Mr. Klauser by a fellow-musician in payment of a debt. It has Mozart's name engraved on a silver band and his initials inside the ivory head, which can be unscrewed. A document dated 1828 contains clear proof of the original ownership. The Beethoven sketches are in the composer's familiar handwriting, and so is the Schumann letter, dated 1863.

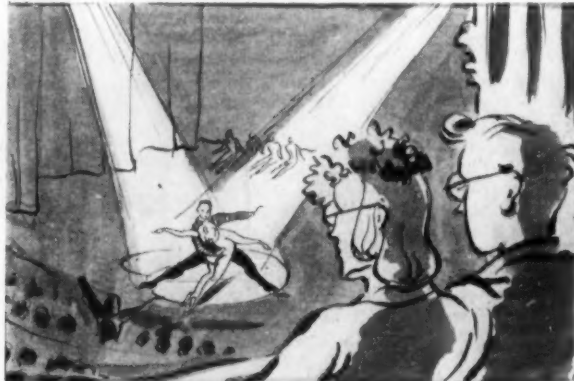
I would be interested in any suggestions as to the best place for preserving these musical relics and perhaps bringing them to the attention of the public. They should not be kept locked up in a New York bank.

Right, agrees your

Mephisto

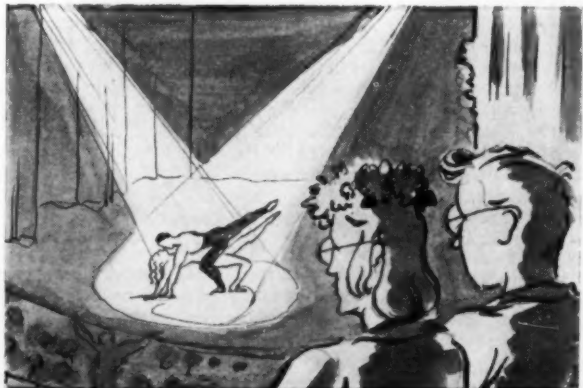


We saw *Swan Lake*

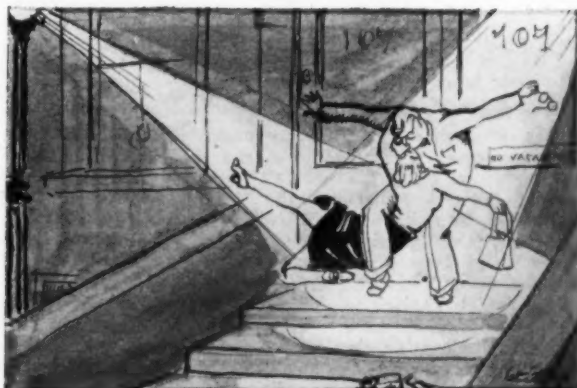


We saw *Interplay*

WE WENT TO THE BALLET



We saw *Undertow*



We kissed good night!

CONCERTS in New York

Walter Conducts Missa Solemnis

New York Philharmonic-Symphony. Bruno Walter, conductor. Eleanor Steber, soprano, Nan Merriman, mezzo-soprano, William Hain, tenor, Lorenzo Alvary, bass; Westminster Choir, John Finley Williamson, director. Carnegie Hall, April 15, 16 and 18:

Missa Solemnis.....Beethoven

Singularly enough, Bruno Walter had not yet conducted the Missa Solemnis in New York. This listener had heard it several times under his direction in Central Europe. He has experienced performances that moved him more. But Mr. Walter has done so many memorable things this past winter that there seemed reason to anticipate his production of the mass as a grandiose wind-up of the Philharmonic season which it terminated.

Clearly the large audience was of this mind and it listened devoutly enough to convey the assurance that the formidable work went "from the heart to the heart" as Beethoven wished it might. A few moments of reverent silence followed the last tones of the Dona nobis, after which the assemblage rewarded the conductor and his forces with applause, unstinted and protracted.

Nevertheless, the Thursday evening performance (to which these comments refer) was in the estimation of the present writer a considerable disappointment. Granted that the Missa Solemnis is cruelly difficult and so full of special problems that any presentation of it is an achievement to be respectfully saluted, the result in this case still fell short of what some of



Bruno Walter, Musical Advisor of the New York Philharmonic-Symphony, rehearsing with the soloists for performances of Beethoven's Missa Solemnis at the final concerts of the season April 15, 16 and 18. Left to right the singers are William Hain, tenor; Nan Merriman, mezzo-soprano; Lorenzo Alvary, bass; and Eleanor Steber, soprano

us—recalling several monumental interpretations we have been privileged to hear—realize the work can be. It was, by and large, a hard-driven performance, deficient in balance and sharp definition and rhythmically often extremely undisciplined. That sentimentality which so often lies at the roots of Mr. Walter's conceptions was far more apparent than the taut, unrelaxing structural sense the ideal expositor of the mass ought to have—beside the utmost spiritual elevation—in his blood and bone. And so while the rendering was massive it revealed also a disaffecting element of flabbiness.

For their part the singers of the Westminster Choir accomplished

much capable work and the sopranos, particularly, endured the appalling tessitura of pages like the great Et vitam venturi fugue with more ease and security than most ensembles. Yet one missed a well contrived balance and clarity in the treatment of Beethoven's exigent polyphony. The tonal body seemed to be mainly top and bottom, with the middle voices often obliterated, as it were, from the contrapuntal texture. Fugal subjects and answers frequently became quite indistinguishable save when they appeared in the upper or the lower voices.

Some of the singing of Miss Steber and Miss Merriman was the best contribution of the solo quartet. Still,

ORCHESTRAS

only once or twice did the soprano's tones take on that pure and silvery quality they have when her emission is free. There was one particularly lovely moment when Miss Steber rose effortlessly to a B flat at the culmination of a cadenza in one of the latter pages of the work. Elsewhere she adopted a production that caused her voice to sound spread and forced. Mr. Hain was by no means as happy as he ordinarily is in the music of the Evangelist in Bach's Saint Matthew Passion, nor did Mr. Alvary seem the most fortunate imaginable choice in the bass of the quartet. The orchestral playing often lacked smoothness and technical finish and John Corigliano performed the violin solo in the Benedictus with the sentimental lilt of a barcarolle. H. F. P.

Horowitz and Walter in Brahms Program

New York Philharmonic-Symphony. Bruno Walter, conductor. Vladimir Horowitz, pianist. Carnegie Hall, April 8 and 9:

Tragic Overture.....Brahms
Symphony No. 2, D major.....Brahms
Piano Concerto No. 2, B flat...Brahms

Ticket holders had their troubles reaching the auditorium. Struggling through the lobby they were assailed by phalanxes of frenzied people offering to buy their tickets at almost any price if they were minded to sell, since the box office had been denuded days before. Nobody was seen to succumb to the temptation, and the hall was packed to the roof when the concert began. Obviously the combination of Horowitz, Walter and the B flat Concerto for the time being meant more than gold.

The pianist, matchlessly supported by Mr. Walter, gave a performance of the concerto huge in scale and sensational in character. Also hard, tense, (Continued on page 32)

RECITALS

Anita Lipp, Violinist (Debut) Town Hall, April 2

The New York debut of Anita Lipp, winsome young violinist from Seattle, was a most entertaining event. She has the attractive appearance and pert stage mannerisms of a Hollywood starlet, and plays like an impassioned Gypsy fiddler. The swashbuckling vigor of her playing style carried her unperturbed through the technical difficulties of the works on her program, and her audience was inclined to overlook occasional lapses in intonation and a certain roughness in her tone, which is full and intense in the lower strings but rather acrid in stressed passages in higher registers.

Miss Lipp played Vivaldi's Concerto in G minor, Saint-Saëns' Concerto in B minor, Op. 61, Dohnanyi's Rurality Hungaria, and a group of shorter pieces by Stössel, Bloch, Kabalevsky and Wieniawski. Since the musical content of her program was of no great profundity, one could pay due homage to her youthful beauty and fervency while reserving judgment on her future prospects as a musician. Brooks Smith was at the piano. G.

Henri Deering, Pianist Town Hall, April 1

Henri Deering's playing has not greatly changed in the 11 years since he was last heard here. It is still largely superficial and fundamentally amateurish, the sort of thing that might be rattled off for the diversion of a genteel social gathering which has repaired to the comforts of a

drawing room at the close of a sumptuous dinner. It is fast and loud and emotionally undisturbing. And one piece sounds very much like another.

His program began with the Bach-Liszt G minor Fantasie and Fugue. Mr. Deering sped through it and then turned his attention to a Brahms group comprising the Capriccios Nos. 8 and 2 from Op. 76, the Intermezzo, Op. 117, and the B minor Rhapsody, Op. 79. They were deficient in technical accuracy, disfigured by rhythmic distortions, blurred by excesses of pedaling and generally stale in effect. They seemed to appeal far less to the pianist's sympathies than a French dispensation which consisted of Ravel's Sonatine and Rigaudon, Poulenc's Novelette and Toccata and Debussy's Reflets dans l'eau and A minor Prelude. Here he achieved something more in the way of color and sharp definition than he had previously, but even at that did not rise conspicuously above a salon level.

The second half of Mr. Deering's program was confined to Chopin and ended somewhat unconventionally with the B minor Sonata. H.F.P.

Vladimir Horowitz, Pianist Carnegie Hall, April 2

Mr. Horowitz chose only occasionally to reveal the more popular and acclaimed side of his art—the fireworks—thereby whetting the huge audience's appetite until at last it got the Stars and Stripes Forever and went home cheered and cheering. The pianist opened his recital with Beethoven's 32 Variations, which served as an admirable warm-up and were brilliantly played. Choosing the Schubert Impromptu in G, Op. 90, "by request" (perhaps to reaffirm his stand about its tonality, which was discussed by Robert Sabin in his



Anley Loran George Neikrug

MUSICAL AMERICA review of the pianist's recital, Feb. 2) Mr. Horowitz spread a wealth of sentiment over its lyrical measures, with affected pauses and rubatos and "effects" which seemed to make the simple, sweet music unbearably self-conscious.

Next came the real meat of the evening, the Musorgsky Pictures at an Exhibition, which Mr. Horowitz played wonderfully. He has "reinforced" some passages which seem too frail for his steely fingers, and the result is breathtaking.

Such treatment of a work already frequently deemed "orchestral" is no real violation of its spirit. The pianist went to an original text by the composer (the Lamm edition) as a guide. Octave doubling in certain passages in the Gnomus, Two Jews and Baba Yaga episodes was tremendously effective. This, the Liszt Funerailles and the Rachmaninoff G minor Prelude were the high points of the evening. When Mr. Horowitz attempts to paint a miniature, such as the Debussy Doll's Serenade and Etude for Eight Fingers, it is a stunt rather than real music-making. He also played the Rachmaninoff G major Prelude and

the Chopin F minor Ballade, as well as a series of rather quiet encores which led up to the fireworks of his transcription of the Stars and Stripes Forever. The huge audience was adulatory. Q.

Henriette Michelson, Pianist Town Hall, April 3, 2:30

Miss Michelson, who had included Beethoven's Sonata in C minor, Op. 111, in her recital last May, played the ponderous sum of five Beethoven sonatas on the present occasion. They were the Op. 31, No. 2, D minor; Op. 109, E major; Op. 27, No. 2, C sharp minor; Op. 110, A flat major; and the Appassionata, Op. 57, F minor.

Miss Michelson's analytical approach to this unusual program was present throughout the entire evening, providing interesting, if not always exciting, studies of the harmonic and thematic content of the works. She played with vigor and a persistently heavy touch, gathering considerable momentum in well constructed climaxes. Her playing of the Appassionata and the final movement of Op. 109 were the most effective sections of the program. Her lack of dynamic flexibility and lyric sensibility made too weighty a mass out of the Moonlight Sonata, the first movement of which was played at a molto adagio pace. E. B.

Afternoon of Stars Carnegie Hall, April 3

A program called an Afternoon of Stars was offered in Carnegie Hall on April 3 under the sponsorship of the National Negro Opera Company's guilds in New York, Newark and Washington, for the benefit of its opera fund. Mary Cardwell Dawson

(Continued on page 22)

Guest Conductors Visit Montreal

Munch and Enesco Appear with Concerts Symphoniques — Firkusny Is Soloist

MONTREAL.—Charles Munch, newly appointed music director of the Boston Symphony, has made two appearances as guest conductor of the Concerts Symphoniques in recent weeks. On Feb. 17 and 18 he followed a clear and firm reading of Beethoven's Eighth Symphony with Debussy's *La Mer* and the first local performance of Albert Roussel's dazzling Third Symphony. A month later, Feb. 16 and 17, he conducted the Suite from Rameau's *Dardanus* and Schumann's Fourth Symphony superbly, but his accompaniment for Rudolf Firkusny in Beethoven's Emperor Concerto was often uneven as a result of the conductor's tendency to accelerate the pace, especially in the first and third movements.

Désiré Defauw, musical director of the Concerts Symphoniques, has conducted three programs. Rose Bampton, soprano; Set Svanholm, tenor, and Gerald Desmarais, bass, were soloists in an all-Wagner concert April 6 and 7. Tossy Spivakovsky played the Beethoven Violin Concerto with Mr. Defauw on March 23 and 24, replacing Yehudi Menuhin in a program which also included the Good Friday Spell from Wagner's *Parsifal*, the first Montreal performances of Prokofiev's *Lieutenant Kijé Suite*, and Strauss' Suite from *Der Rosenkavalier*. On March 2 and 3 Jacques Thibaud was soloist in three Mozart concertos, in A major, G major and D major. Mr. Thibaud played masterfully, and Mr. Defauw gave him close support.

When Georges Enesco conducted the orchestra Feb. 3 and 4, he presented the Overture to Gluck's *Iphigenia in Aulis*, Brahms' Fourth Symphony, three excerpts from Berlioz's *Romeo and Juliet* (played for the first time in Montreal) and his own First Rumanian Rhapsody.

Little Symphony Events

Several guest conductors have appeared with the Montreal Little Symphony. Benjamin Britten's early *Simple Symphony* was a feature of the concert led by Guy Fraser Harrison on March 30. Fritz Mahler directed works by K. P. E. Bach, Schubert, Beethoven and Gustav Mahler on Feb. 24. Stanley Chapple's program March 9 offered two novelties, Kodaly's *Summer Evening* and Richard Arnell's *Sonata for Chamber Orchestra*.

Under the baton of Ethel Stark, the Montreal Woman's Symphony played April 10, showing great improvement in such works as Brahms' Fourth Symphony and Liszt's *Les Préludes*. The Montreal Youth Symphony, Fernand Graton, conductor, presented Georges Savaria, Montreal pianist, as soloist in the Schumann Concerto on April 2.

The Ballet Russe de Monte Carlo gave six performances in His Majesty's Theatre from March 16 to 20. Four ballets—*Madroños*, *Concerto Barocco*, *Cirque de Deux* and *Night Shadow*—were presented for the first time in Montreal. A few days earlier, from April 5 to 7, Alicia Markova, Anton Dolin and their company introduced several new ballets, including *La Dame aux Camélias* and *Henry VIII*, to Montreal.

The recital schedule has been full. The Paganini String Quartet paid its first visit to Montreal on March 1, playing with polished tone and superb musicianship. Erna Sack, coloratura soprano, gave a series of recitals under the sponsorship of La Société Classique. The Ladies Morning Musical Club has presented four programs: Neil Chotem, Canadian pianist; Antonio Brosa, violinist; Lotte Lehmann, soprano; Stuart Canin, violin-

ist, and Jacob Lateiner, pianist.

Other important occasions have been the recital of Paul Loyonnet, pianist; Ruth Draper in her solo dramas; the Don Cossacks, Serge Jaroff, director; Conrad Bernier, Geraint Jones, and Virgil Fox, organists, under the auspices of the Casavant Society; Marcel Grandjany, harpist; Alexander Brailowsky and Artur Schnabel, pianists; Joseph Szigeti, violinist; the Pascal String Quartet; the Budapest String Quartet; Ezio Pinza, bass; the Trapp Family Singers; Rudolf Firkusny, pianist; the Juilliard String Quartet; Andres Segovia, guitarist, and the Stars of the Paris Opéra Ballet.

GILLES POTVIN

Kapell Is Toronto Symphony Soloist

Macmillan Leads Orchestra in Season's Final Concert—Milstein Appears

TORONTO.—The Toronto Symphony ended its subscription series April 13 and 14, with Sir Ernest Macmillan conducting and William Kapell, pianist, as guest artist, playing Rachmaninoff's Third Concerto. Nathan Milstein played the Brahms Concerto with the orchestra March 2 and 3, with Ettore Mazzoleni, assistant conductor of the orchestra, in charge. An all-orchestral program conducted by Sir Ernest on March 16 and 17 included the Rocky Mountain Suite by Robert McMullin, young Canadian composer. Isaac Stern was soloist in Prokofiev's First Violin Concerto on March 30 and 31.

Earlier in the season Sir Ernest presented a special program composed entirely of Canadian music, in a concert sponsored by the Composers, Authors and Publishers Association of Toronto. An unpublished work by John Weinzwieg of Toronto, *Canada Suite*, was played. Other Toronto composers represented were Godfrey Ridout, Healey Willan and Leo Smith. Montreal composers were Jean Vallerand, Maurice Dela and Claude Champagne. Leo Barkin, pianist, was guest artist.

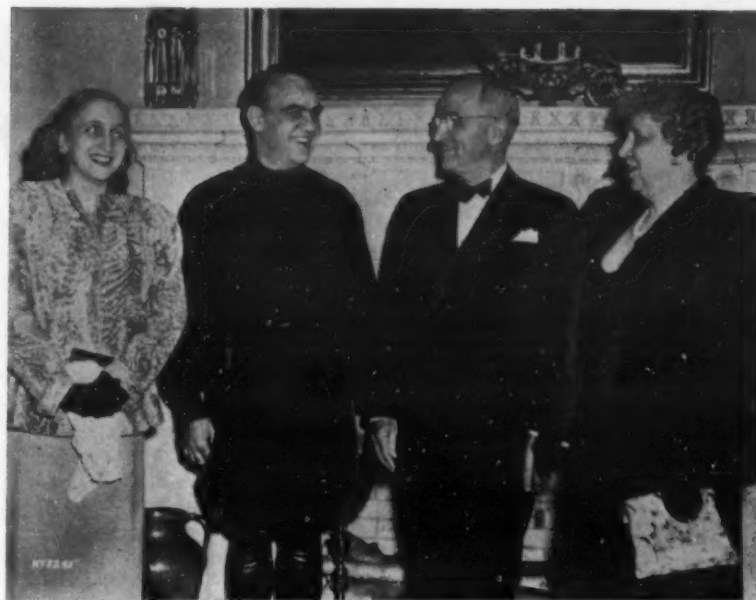
The subscription concerts of Feb. 17 and 18, with Sir Ernest conducting and Frances James as soprano soloist, included two works not previously heard in Canada—Mahler's Fourth Symphony and Debussy's *Chansons de Bilitis*. A short time earlier the Toronto Symphony played a concert for young people, assisted by the Toronto Mendelssohn Choir.

The season of Pop Concerts ended April 16, with Dorothy Sarnoff, soprano, as soloist. Other recent guests at the Pop Concerts have been Mario Lanza, tenor; Ida Krehm, pianist; Igor Gorin, baritone; Jesus Maria Sanroma, pianist; Edna Phillips, Jean Dickenson and Eileen Farrell, sopranos. Sir Ernest, Mr. Mazzoleni and Paul Scherman have shared conducting responsibilities in the Pop Concerts.

Among Toronto's generous supply of recitalists have been Salvatore Baccaloni, bass; Nan Merriman, mezzo-soprano; Ezio Pinza, bass; Lotte Lehmann, soprano; Eugene Kash, violinist, and John Newmark, pianist; Witold Malczewski, pianist; Fritz Kreisler, violinist; Benno Moiseiwitch, pianist; Thomas L. Thomas, baritone; Susan Reed, folk singer; Marian Anderson, contralto; Alexander Brailowsky, pianist; Donna Grescoe, violinist, and the Solway String Quartet.

For its second production of the season the Royal Conservatory Opera School, of which Arnold Walter is principal, gave Gluck's *Orpheus* in English. Nicholas Goldschmidt conducted, and Felix Brentano was the stage director. The choreography was by Herman Geiger-Torel, formerly of Rio de Janeiro. Louise Roy, Mary Morrison and Beth Corrigan sang the three leading roles.

ROBERT H. ROBERTS



COSSACKS WELCOMED IN WASHINGTON

Before the annual Constitution Hall concert of the General Platoff Don Cossack Chorus in Washington, D. C., President Truman and family came backstage to do the honors. The President was pleased to learn from Nicholas Kostukoff, director, that all 27 members of the Chorus are now naturalized American citizens. From left to right: Margaret Truman, Mr. Kostukoff, President Truman and Mrs. Truman.

Opera Season Ends In New Orleans

Heidt and Jobin Appear in Samson and Dalila — Madama Butterfly Given

NEW ORLEANS.—A brilliant season of opera closed April 24 with the second of two performances of Saint-Saëns' *Samson et Dalila*. Walter Herbert conducted in vital fashion; Armando Agnini provided colorful and impressive staging; Lelia Haller devised original ballets, and Madeleine Beckhard trained the chorus to a high point of excellence. The chief portrayals were the captivating Dalila of Winifred Heidt and the well considered Samson of Raoul Jobin. Jess Walters sang the role of the High Priest with tonal opulence and power. Others in the cast were Frederic White, Charles Caruso, Charles May and Warren Gadpaille.

The presentation of Puccini's *Madama Butterfly* earlier in April was likewise a triumph. Tomiko Kanazawa gave a superb portrayal of the title role, and the Pinkerton of Mario Lanza was thoroughly satisfying. Jess Walters was the Sharpless and Rosalind Nadell the Suzuki. The shorter parts were undertaken by Frederic White, George Tallone and Henry Feux. Walter Herbert gave a sensitive and keenly effective reading of the score.

An audience of 5,000 filled the larger side of the Municipal Auditorium on Feb. 28 for the performance of Faust, which had been sold out a month in advance. The leading roles were sung by Claudia Pinza, Gertrude di Martino, Richard Tucker, Norman Young and Ezio Pinza. Henri Feux sang the role of Wagner, and Maria Mayhoff was the Martha. Walter Herbert conducted a cohesive, well timed performance.

The success of the entire opera venture has depended largely on the indefatigable efforts of Hugh M. Wilkinson, president of the New Orleans Opera House Association, and his civic-minded co-workers. Mrs. Charles F. Buck, Jr., was recently elected to the second vice-presidency of the association.

The size of the New Orleans Symphony will be increased from 75 to 90 next season, and the roster of soloists will include Maryla Jonas, Joseph Szigeti, Raya Garbousova, Eugene Istomin, Cloe Elmo, Claudio Arrau,

Zino Francescatti and Benno Moiseiwitch. At the final concert of the season Massimo Freccia and the members of the orchestra were rewarded by an ovation at the close of Tchaikovsky's Fourth Symphony. Applause continued until Mr. Freccia made a short speech. The program included the world premiere of Three Impressions for Double String Orchestra, by Robert Rohe, chief of the New Orleans Symphony's double bass section. Saul Ovscharov, concertmaster, was soloist in the Bruch G minor Concerto.

Gary Graffman, pianist, gave the final recital in the Irwin Poche series, *Stars of Tomorrow*. William Primrose, violist, appeared in recital under the auspices of the Philharmonic Society of New Orleans.

HARRY B. LOEB

Tourel Cancels Palestine Tour

Jennie Tourel, mezzo-soprano of the Metropolitan Opera, has cabled the Palestine Philharmonic cancelling her contracted tour of 12 appearances under its auspices in Tel Aviv, Jerusalem and Haifa for the time being, in view of continuing Jewish-Arab hostilities there. Miss Tourel gave her reason for not going to Palestine in a letter of protest to Warren R. Austin, American delegate to the United Nations General Assembly. She wrote:

"I have had to come to this decision. But I did not come to it because I am afraid to go. I am not afraid. The orchestra promised me every protection and I believe it. I have decided not to go because the way matters are developing, the people of Palestine will have more pressing things to do than to participate in the peaceful ease of listening to music. Instead of asking sturdy boys and girls to protect me, I would rather they were free to protect women and children, especially now since a voice is not half as precious as a single gun."

Charles Munch Conducting In Palestine

Charles Munch, conductor, was scheduled for a four-week engagement with the Palestine Philharmonic, beginning April 28. Other conductors engaged for the Palestine orchestral season are Joseph Rosenstock, Bernardino Molinari, Ernest Ansermet, Michael Taubé and George Singer.



At the National Music League's Tenth Anniversary dinner, Robert A. Simon, Jr., president of the League, presented George A. Sloan, chairman of the board of the Metropolitan Opera Association, with the League's 1947-48 radio award for the Metropolitan Opera Auditions of the Air program over the ABC network. Left to right: Charles C. Barry, vice-president of ABC; Mr. Simon; Mr. Sloan; Edwin M. Martin, vice-president of Farnsworth Television and Radio Corporation, sponsor of the program

League Honors Koussevitzky

Co-operative Management Has Banquet—Conductor, Auditions Of Air and WNYC Win Awards

Serge Koussevitzky, the Metropolitan Auditions of the Air and New York's Municipal Station, WNYC, received on May 7 the National Music League's 1947-48 Award for "their unstinting efforts to aid young American musicians and bring their talents to public notice. These awards were based on a poll of 500 major daily newspaper music editors, and were presented at the annual dinner of the League in the Town Hall Club. Robert E. Simon, Jr., made the citations and presented Mr. Koussevitzky with a score of *Die Meistersinger*, while George Sloan, chairman of the Metropolitan Opera Board, and Seymour Siegel, director of WNYC, accepted silver plaques for their organizations. Mrs. Anna Molyneaux, managing director of the League, explained its functions, and Carroll Glenn, one of its former artists, spoke in its praise. Many notables of the world of music were present.

Mr. Koussevitzky, in accepting the award, pointed out that in many countries, the government provides a subsidy which fosters organizations where young people can get musical experience, but that in America, we have to rely on private enterprise.

New Artists Added

From 12 semi-finalists auditioning before 18 judges, including Helen Jepson, Nadia Reisenberg, Leon Rothier and Ray Lev, the League has selected four to join their roster: Lillian Kallir, 16-year-old pianist; Howard Jarratt, tenor; Frank Edwinn, bass, who made his debut at Town Hall on May 12, and Sidney Harth, violinist, a winner of the 1948 Naumburg prize, who will appear next Nov. 29 on the Telephone Hour.

Four new directors have been added to the board, to take office next fall: Emily Coleman of *News Week*; Thomas McLean of NBC; Julian Bach, formerly with *Life Magazine*, and Leon Rothier, who will serve as voice counselor.

AVAILABLE—Hall. Large, attractive for recitals, capacity 150. Riverside Drive. Moderate fee. Apply to Miss Chain, telephone UN 4-1700.

Sevitzky Leads Two Premieres

Indianapolis Symphony Plays Works by Guerrini and Schumann as Subscription Series Ends

INDIANAPOLIS.—In the 12th and closing pair of subscription concerts, April 2 and 3, Fabien Sevitzky and the Indianapolis Symphony presented the world premiere of Guerrini's *La Citta Perduta* and the Indianapolis premiere of Schumann's *Manfred* music, played in its entirety. *La Citta Perduta* is based on the account of the fall of Babylon in Chapters XI, XVIII and XIX of Revelation. The score calls for orchestra, chorus, and mezzo-soprano and bass soloists. Rosalind Nadell and Julius Huehn, the soloists, and the Indianapolis Symphonic Choir, Elmer A. Steffen, director, sang with exalted feeling, and Mr. Sevitzky welded the forces into a moving performance of the unusual score, which is marked by considerable musical beauty. Soloists in *Manfred*, in addition to Miss Nadell and Mr. Huehn, were Crawford H. Barker, August J. Sietoff, C. Winfield Hunt, Jane Johnston, Carol Smith, John Hurley and George Tozzi. The Indianapolis Symphonic Choir also participated in the Schumann work.

Mr. Sevitzky and the orchestra presented some of the pageantry of Wagner on March 27 and 28, with Regina Resnik and Set Svanholm as assisting artists in excerpts from *Tristan und Isolde* and *Parsifal*.

Steber Sings Arias

On Feb. 28 and 29 Eleanor Steber sang arias by Mozart and Weber, and Mr. Sevitzky conducted the first performance anywhere of Henry Cowell's *Big Sing*, a work which did not, despite the conductor's earnest efforts, quite capture the character of the religious song festivals which are the source of its inspiration. After the intermission, Mr. Sevitzky led an eloquent performance of Mahler's Fourth Symphony, with Miss Steber making an exquisite, tasteful contribution in the final movement.

At the fourth Municipal Concert on Feb. 22, Percy Grainger was heard in the Grieg Concerto and Morton Gould's *Interplay*, and was also represented in the program by his *Youthful Suite*, for orchestra. Mr. Sevitzky closed the afternoon with Robert Russell Bennett's arrangement of music from Gershwin's *Porgy and Bess*.

Yehudi Menuhin was violin soloist

with the orchestra in Bruch's G minor Concerto on Feb. 13 and 14. Mr. Sevitzky began with Goldmark's *Sakuntala Overture*, and offered the first local performance of Frederick Jacobi's *Two Pieces in Sabbath Mood*, agreeable music somewhat in the manner of Bloch. A week earlier, Feb. 7 and 8, Myra Hess played Beethoven's Third Concerto magnificently, and Mr. Sevitzky's contributions, apart from an excellent accompaniment, were Brahms' Haydn Variations and Strauss' *Also Sprach Zarathustra*.

The orchestra gave its first Pension Fund benefit concert Jan. 29, with the "fabulous Dorseys" and Roy Harris as guests. Earlier in the season the orchestra had presented such distinguished soloists as Jacques Thibaud, violinist; Daniel Ericourt, pianist; Luboschutz and Nemenoff, duopianists; Menahem Pressler, pianist; and Leon Zawisza and Raphael Kramer, concertmaster and first cellist of the Indianapolis Symphony. Georges Enesco appeared as guest conductor of one pair of concerts, conducting his own First Symphony. Among works new to Indianapolis brought forward by Mr. Sevitzky were Manuel Rosenthal's *Les Petits Mètièrs*, Harl McDonald's Concerto for Two Pianos, and Paul Hindemith's *Metamorphosis on Themes by Carl Maria von Weber*.

The Indianapolis concert list has included visits by Nathan Milstein, violinist; Jussi Bjoerling and Eugene Conley, tenors; James Pease, baritone, and the Trapp Family.

EDWIN BILTCLIFFE

Leinsdorf Leads Beethoven's Ninth

Rochester Philharmonic Ends Season with Anniversary Concert—Bruckner Work Heard

ROCHESTER.—The Rochester Philharmonic closed its 1947-1948 season at the Eastman Theatre with a gala silver anniversary concert, conducted by Erich Leinsdorf before a large, enthusiastic audience. The program consisted of Bruckner's *Te Deum* and Beethoven's Ninth Symphony. The chorus was the Rochester Oratorio Society, J. Theodore Hollenbeach, conductor. Soloists were Anna McKnight, soprano; Rosalind Nadell, mezzo-soprano; Irwin Dillon, tenor, and James Pease, bass.

During the intermission Mrs. Roland Will, president of the Women's Committee of the Civic Music Association, gave gold watches to eight members of the orchestra who have played ever since the first Philharmonic concert March 28, 1923: George Neidinger and Harry Schatz, first violins; Harold Paley, second violin; Harold H. Palmer and Eduard Van Niel, violas; Robert Stenzel, bass; Emory B. Remington, trombone, and William Street, tympani. As the audience left the hall, each member was presented with a full color reproduction of the sunburst chandelier and the murals on the west wall, from a Kodachrome transparency taken by Frank Williams of the Eastman Kodak Company.

Stern Plays Brahms

On March 11, Mr. Leinsdorf presented Isaac Stern, violinist, as soloist in the Brahms Concerto. The program also contained Schumann's *Manfred Overture*, Beethoven's Eighth Symphony, and three movements from Prokofiev's *Romeo and Juliet*. On March 4, Mr. Leinsdorf's program consisted of the *Overture to Rossini's L'Italiana in Algeri*, the first Rochester performance of Martinu's Fourth Symphony, and Beethoven's Seventh Symphony. In an all-Wagner program Feb. 19 Joel Berglund, baritone, was soloist.

Georges Enesco was guest conductor of the Rochester Philharmonic on Feb. 12, presenting first Rochester hearings of his own Second Suite for

Orchestra, Op. 20, and Dinu Lipatti's *Rejoicing With the Gypsy Band*, as well as Debussy's *Prelude to the Afternoon of a Faun* and Berlioz's *Fantastic Symphony*.

A Pop concert by the Rochester Civic Orchestra, Guy Fraser Harrison, conductor, brought forward an all-Tchaikovsky program Feb. 8. On Feb. 15, Millard Taylor, the concertmaster, played the Bruch D minor Concerto with the Civic Orchestra.

The new Oboe Concerto by Richard Strauss was heard in an Eastman School Little Symphony program in Killbourn Hall on Feb. 29, with Robert Sprenkle, first oboe of the Rochester Philharmonic, as soloist.

Morton Gould and his orchestra appeared in the Eastman Theater on March 14. Mimi Benzell, soprano, and Wilbur Evans, baritone, were the soloists.

Under the direction of Paul White, the Senior Symphony of the Eastman School presented a concert in the Eastman Theater on March 10. The previous week the orchestra, conducted by Howard Hanson, had played the following works by composers from seven music schools, in conjunction with the American Music Students' Symposium: One movement from Paul Feltner's First Symphony, in D minor; *Overture in C*, by Lawrence Rosenthal; two sketches, *Horizons* and *West Wind*, by Harry Somers; *Arioso*, for strings, by Louis Mennini; *Fantasy and Fugue*, by George Rochberg; *Concerto for French Horn*, by Archie Haugland.

MARY ERTZ WILL

Schwieger to Conduct In Kansas City

FORT WAYNE.—Hans Schwieger, conductor of the Fort Wayne Philharmonic, has accepted a similar post with the Kansas City Philharmonic, it was announced recently. He succeeds Efrem Kurtz, who resigned to go to Houston. Mr. Schwieger will take up his duties in the Missouri city in the fall, after conducting the NBC Symphony and the Lewisohn Stadium concerts this summer. With him will go Richard H. Wangerin, business manager of the Fort Wayne Philharmonic since 1946. Mr. Schwieger has been in the Indiana center since 1944.

Born in Cologne, Germany, in 1906, Mr. Schwieger's first post in this country was in Columbia, S. C.

As the final event of the Fort Wayne season, Mr. Schwieger conducted the Beethoven Ninth Symphony on April 20 and 21. Soloists were Caroline Long, Mary Van Kirk, David Lloyd and James Pease.

Ravinia Festival Will Open June 29

The 13th annual Ravinia Festival will open June 29 in the wooded park on the shore of Lake Michigan north of Chicago. Eugene Ormandy, conductor of the Philadelphia Orchestra, will conduct the Chicago Symphony in the first week of concerts. In the course of the six-week season of orchestral music, Mr. Ormandy will be followed by Fritz Reiner (for two weeks), Fritz Stiedry (in his first Ravinia appearances) and Pierre Monteux. The seventh and final week of the festival will be devoted to chamber music, played by the Budapest String Quartet after an absence of three years from Ravinia. Four concerts will be played each week, on Tuesday, Thursday and Saturday evenings and Sunday afternoons.

HIGHLIGHT! NEW YORK CONCERT SEASON 1947-48 TOWN HALL -- 3 CONCERTS

ROBERT GOLDSAND

**"CREATORS OF
MODERN PIANO MUSIC"**

(26 composers of the Americas and Europe, from
Scriabine, Ravel, Debussy, etc., to our own time.)

"Everything was played with the technical virtuosity his admirers have come to expect. The program involved much study and a wealth of musicianship. And the assembling of so many modern works together led to some fascinating disclosures." *TIMES*. . . "There was brilliant virtuosity, musicianship, and an abundance of tonal coloring. Together they made for one of the best—if not the best—performances of this kind this listener has heard. . . Masterly playing, compounded equally of intelligence and imagination." *SUN*. . . "Demonstrated again yesterday his outstanding qualities as artist and virtuoso." *HERALD-TRIBUNE*. . . "A brilliant, sensitive performer with a superb command of the piano and an unusual ability to communicate a composer's ideas." *NEW YORKER*.

OTHER CYCLES OF THIS AND RECENT SEASONS:

(Concert, College, Radio)

- ★ **HISTORICAL DEVELOPMENT OF PIANO LITERATURE**
- ★ **ALL THE PIANO SONATAS BY BEETHOVEN**
- ★ **CHOPIN CYCLE**
- ★ **ALL MUSIC FOR PIANO BY BACH, BEETHOVEN, SCHUBERT, CHOPIN, BRAHMS, SCHUMANN**

Decca Records
International Records

Baldwin Piano



Robert Goldsand with Henry Cowell

MANAGEMENT: ERMINIE KAHN • STEINWAY HALL • 113 WEST 57th STREET, NEW YORK 19, N. Y.

The Three B's, Public School Version

It was not only Joseph E. Maddy who complained about the overbalance of band music at the recent convention of the Music Educators National Conference. We have since heard educators from all parts of the country murmur in dissatisfaction about the too strong emphasis put on this branch of music in schools. Not only is it tiresome to many to listen to the brassy sounds hour after hour, but there is a broader significance in that string music seems to be neglected. This augurs poorly for the cream of musical excellence as it has been acknowledged in our country for several generations—the symphony orchestra. We are told that conductors find string pickings mighty slim these days, that a good violinist to sit in any stand except the first is rarer than a first oboe used to be. That such a result should show up so quickly is alarming. Quality in symphony orchestras can very soon degenerate if the string sections are not complete and immaculate.

The reasons for this condition are not far to seek. School authorities like the pomp and show of a big, blaring band on the football field, in the gymnasium and in convocations. It is a better "service" instrument than an orchestra, which mainly depends on strings and more subtle effects.

Children naturally like to tootle and blow, there can be no denying. But surely some of their talents might be channelled into bowing and plucking. Thus a happy balance might be restored to the group participation in school music which is the backbone of musical education.

The prevalence of band music today may also be due somewhat to the enterprise of instrument manufacturers and dealers, a large part of whose market is the public school. We would not wish a reform of the situation at their expense, but unless there is a wiser and more equable distribution of childrens' musical energies over a broader base, our symphony orchestras will eventually suffer—not to mention our ears. And also our ultimate culture, which cannot feed and grow on the three B's of today's band music—brass, bombast and banality.

A Prize for Fast Playing

AFTER a two-year barrage of publicity, the first piano-playing contest of the Rachmaninoff Fund has at last run its full course, ending with a public audition at which everybody played fast movements of concertos. Seymour Lipkin, the winner, has been enriched by a guarantee of concert and recital engagements and the promise of a recording contract, whenever recording is permitted again. No prize competition in any branch of music has ever been more loudly trumpeted than this one, and none has ever before offered comparable financial rewards to a young pianist.

Laudable though it always is to help a gifted young musician find his place in the sun, one may reasonably wonder whether the Rachmaninoff Fund has made a contribution to American musical life commensurate with its cost and with the attention it has attracted. On the face of things, we hardly need to encourage pianists to play the Tchaikovsky concerto fast. By seeming to give primary emphasis to sheer virtuosity, and by suggesting that brilliance and dexterity

are preferable to the quieter aspects of musicianship, the Rachmaninoff Fund has thrown its weight more on the side of commerce than on that of public education.

It is a question, moreover, if certain concertos, let alone isolated concerto movements, provide suitable standards to determine the intellectual, emotional and musical qualifications of contestants. It was said in this instance that the judges had listened to the young competitors in a number of more searching compositions than the ones they performed before a Carnegie Hall audience. Be that as it may, the public which heard them on the more spectacular occasion had no means of discovering of how much these youthful pianists were capable in works presupposing a less sensational approach and deeper elements of sensitive musicianship and imagination than a handful of more or less showy concertos could possibly reveal. It was, perhaps, not without significance that the contestants were in no case required to meet in public the challenge of, let us say, a concerto (or part of one) by Mozart, Beethoven, Schumann or Chopin. Any one of these would have made disclosures that Rachmaninoff or even Tchaikovsky could not.

Many funny things have been said of the time-honored custom in Paris of obliging numberless competitors to exhibit their skill in one and the same piece which the unhappy judges have to hear over and over for whole days on end. Probably everybody is familiar with the priceless story told by Berlioz about the Conservatoire piano on which a certain concerto had been performed so many times in unmerciful succession that the instrument suddenly began to play it all by itself and had to be smashed to bits before it could be stopped. Yet there is an indisputable logic underlying this French practice. The jury knows what tests it feels a fledgling artist ought to meet and it confronts them with the composition best able to impose them. This is what the Rachmaninoff Fund apparently did not choose to do.

FROM OUR READERS

To the Editor:

NEW YORK
I read with interest Herbert Peyser's article concerning the New York City Center Opera Company's production of *Pelléas et Mélisande* in the April edition of *MUSICAL AMERICA*.

A large part of his criticism centers around the scenic solution of the production for which you make Theodore Komisarjevsky and myself responsible. I don't know what made him think that I am responsible for this particular setting because my name was not listed as scenic designer in the program. I would like to state once more, therefore, the following facts. I am not the designer

Personalities



Ernest Newman, the distinguished English musicologist, with a Persian companion

of the set for *Pelléas et Mélisande* since ground plan, elevation, execution details, etc., were submitted by Theodore Komisarjevsky, who, as I understand, was and is himself an eminent designer.

I cannot agree with him, however, that *Pelléas et Mélisande* is not a scenic problem, on the contrary, it is a great one, even in theatres which have a much more elaborate technical apparatus than the City Center. After all, there are 10 to 12 scenes which have to be changed during musical interludes lasting between one and three minutes. Due to the limitations of time, space and a budget of two to three thousand dollars for one production, I feel that not much more could have been accomplished.

May I also direct your attention to the caption of my "controversial" design for *Don Giovanni*, which appeared on page 6 of the same issue. The picture is a drawing of a solution for *Don Giovanni* which was also based on an original drawing and instructions by the director for the production in the fall season. I cannot imagine that it escaped your attention that the arcade you mention is no longer used in that fashion in my revised spring production. Donna Anna's chamber is a separate building in the first act. Upon my suggestion, the cemetery and the statue are now placed in the central arch and other improvements have been effected on the set.

Thanking you for your kind co-operation, I remain,

Respectfully yours,
H. A. CONDELL

MUSICAL AMERICA

Founded 1898

Publisher:
JOHN F. MAJESKI

THE MUSICAL AMERICA CORP.

John F. Majeski, President
John F. Majeski, Jr., Vice-President
Walter Isaacs, Treasurer
Kenneth E. Cooley, Secretary

Address all communications to:

Exec. and Editorial Offices: Suite 1401-8 Steinway Bldg.,
113 West 57th St., New York 19, N. Y.
Telephone: CIrcle 7-0520. Cable Address: MUAMER

Subscription Rates: U. S. A. and Possessions, \$4 a year; Canada, \$4.50; Foreign, \$5. Single copies, thirty cents.
Unsolicited manuscripts cannot be returned unless accompanied by sufficient postage. Copyright, 1948. (R)

CECIL SMITH, Editor

QUAINTANCE EATON	JOHN F. MAJESKI, JR.
Associate Editor	Managing Editor
Senior Editors	Junior Editors
HERBERT F. PEYSER	JOHN GUYON
JOHN ALAN HAUGHTON	EUGENE BRUCK
ROBERT SABIN	

MAURICE B. SWAAB, Advertising Manager
JEANETTE ADDISON, Educational Advisor
EDWARD I. DAVIS, Production Manager
WILLIAM MORGAN EVANS, Art Director
JOSEPH MORTON, Circulation Manager

THE Roumanian composer, conductor and violinist, **Georges Enesco**, now on a concert tour in England and France, will join the faculty of the Mannes Music School this fall. He will give courses in advanced violin interpretation patterned after the memorable master classes he held in Paris some years ago. . . . A Stadium Concerts Veterans Committee, with **Jean Tennyson** as chairman, is raising funds to provide tickets for 5,000 war veterans—from Army, Navy and the Veterans Administration hospitals, and from their own homes—at the Lewisohn Stadium Concerts in New York this summer. . . . **Heitor Villa-Lobos**, Brazilian composer, recently arrived in New York by plane from Paris after a series of engagements conducting orchestras throughout Western Europe. He was met at LaGuardia airport by **Dorothy Sarnoff** and **Irra Petina**, the co-stars of his forthcoming opera, *Magdalena*, which has its world premiere in San Francisco this summer. After a week in New York, Mr. Villa-Lobos goes to the West Coast to finish the orchestration of the new opera.

After appearing with the touring Metropolitan Opera in Cleveland on May 14, **Rose Bampton**, soprano, left for a concert tour of Mexico. She will return to New York for an appearance at Lewisohn Stadium on June 17 and later will make a tour of South America. . . . **Hans Kindler**, conductor, and **Persis Myers Hill**, daughter of Mr. and Mrs. George Hewitt Myers of Washington, D. C., were married on May 5. In June, they will leave for South America, where Mr. Kindler will conduct a number of concerts. . . . **Tom Scott**, ballad singer, sailed for Germany on May 19 for a three-week period, on appointment from the U. S. State Department, to introduce American folk songs to the German people. On his return, Mr. Scott will begin rehearsals on his score for *Wheels Are Rolling*, a railroad pageant to be presented in Chicago this summer.

Arturo Toscanini sailed for Italy recently. He will conduct at the La Scala Opera House in Milan on June 10 in observance of the 30th anniversary of the death of the composer-librettist, **Arrigo Boito**. . . . **Virginia MacWatters**, soprano, will return to Guatemala in mid-July for two performances as *Gilda* in *Rigoletto*, two as *Rosina* in the *Barber of Seville* and two as *Lucia* in *Lucia di Lammermoor*. The last named role will be new to her. . . . The voice of **Richard Tucker**, tenor, will be heard in the Paramount picture, *Now and Forever*. The picture is based on the life of **Enrico Caruso**. In addition to Mr. Tucker's voice, original Caruso records will be used. . . . **Pierre Luboshutz** and **Genia Nemenoff**, duo-pianists, who toured the West Coast this spring, both received honorary degrees of Doctor of Music from the Portland School of Music.

Efrem Kurtz, conductor of the Houston Symphony, has gone to Hollywood to conduct **Jacques Ibert's** score for the Orson Welles production of *Macbeth* with the Mercury Players at Republic Studios. . . . After a recital in Tyler, Texas, in April, **Eleanor Steber**, soprano, received a huge armful of Golden Charm roses from **Jesse Breedlove**, a local rose grower. She also received 24 rose bushes, sent to her Long Island home, where she plans to spend the summer resting and cultivating her garden.

Stella Roman, Metropolitan Opera soprano, and **Frank Vitale**, business man of Los Angeles, were married in that city April 10. . . . **John Creighton Murray**, violinist, gave the first performance of the *Sonata No. 2* by **Joseph Wagner**, American composer, at a concert in Brussels April 29. **Queen Elizabeth** was on hand. . . . **Gladys Swarthout**, mezzo-soprano, found time to make several nonprofessional appearances in New York City during the month of May. On May 7 she sang for the Coast Guard Welfare Fund Assembly at the Hotel Astor; on the 11th she entertained hospitalized veterans at Halloran Hospital; on the 13th she spent several hours visiting with voice students at the High School of Music and Art, and on the 20th she offered a program of folk songs of various nations at the ceremonies held at the unveiling of the *Walter Reed* statue at the Hall of Fame, New York University.

Evelyn Sachs, contralto of the Metropolitan Opera, gave 12 concerts in 12 days during April, in a tour covering 1500 miles and including appearances in Minnesota, North Dakota, South



An Ann Arbor Festival group two decades ago. From the left, standing: Frederick Stock, J. Herman Thuman, Marie Montana, Theodore Harrison (faculty member), Merle Alcock, Tudor Davies, James Harrison (faculty member), Raymond Koch and C. E. Watt. Seated, Charles A. Sink, Chase Baromeo, Earl V. Moore and Eric DeLamarter

An American Premiere

The Philadelphia Grand Opera Company added another American premiere to its list in the production of Mussorgsky's *Khovantchina* which was presented on the 18th of last month.

— 1928 —

Dear Old Theremin

Leon Theremin's Thermophone will be heard at the festival of modern music to be held in Baden-Baden in July. Music written especially for the instrument will be performed.

— 1928 —

A Matter of Taste

When **Pierre Monteux**, conducting the Philadelphia Orchestra recently in *Le Sacre du Printemps* in the Academy of Music, came to the brief rest separating the first and second parts, about 100 women in the parquet rose and took flight beyond the reaches of the orchestral tumult.

— 1928 —



William Gustafson and Lawrence Tibbett enact a little opera realism with Frederick Jagel as victim, on the Metropolitan Opera tour

The Perennial Rumor

The usual crop of spring rumors concerning the new site for the Metropolitan Opera House is flourishing on its usual diet of vagaries and misty uncertainties. Reports of no less than two "secret meetings" of boxholders, stockholders and directors are going the rounds.

— 1928 —

Is it Still True?

Heifetz remarked recently that although American audiences have increased in numbers in the past two years, many of them, outside of the metropolitan centers, have made little progress in musical comprehension.

— 1928 —

Still Here

Jose Iturbi, the Spanish pianist, has signed a contract to appear in the United States.

— 1928 —

Partial List of Musical America's Business Offices and Correspondents

CHICAGO OFFICES: PAULA ZWANE, manager. RUTH BARRY, Correspondent, Kimball Hall, 304 South Wabash Avenue.

BOSTON: CYRUS DURGIN, Correspondent, Boston Globe.

PHILADELPHIA: WILLIAM E. SMITH, Correspondent, 758 North 26th Street.

LOS ANGELES — HOLLYWOOD: ALBERT GOLDBERG, Correspondent, Los Angeles Times. DOROTHY HUTTENBACK, Business Manager, 415 Philharmonic Auditorium.

SAN FRANCISCO: MARJORY M. FISHER, Correspondent, Alexander Hamilton Hotel.

ENGLAND: EDWARD LOCKSFEISER, 19 Chepstow Villas, London, W. 11.

FRANCE: EDMUND J. PENDLETON, 110 Rue Pierre Desmours, Paris 17.

GERMANY: H. H. STUCKENSCHMIDT, Thuyring 45, Berlin Templehof. MRS. WILL LANG, c/o U. S. Press Center.

SWITZERLAND: DR. WILLI REICH, Riehenring 11, Basle.

ITALY: GUIDO M. GATTI, La Rassenga Musicale, Rome, Via PO 36; FRANCESCO SANNTOLUQUO, Anacapri, Island of Capri.

SWEDEN: INGRID SANDBERG, Lidingö I (Stockholm).

DENMARK: JURGEN BALZER, Extrabladet, Raadhuspladsen 33, Copenhagen.

NETHERLANDS: DR. J. W. de Jong Schouwenburg, 583 Keizersgracht, Amsterdam.

BRAZIL: LISA M. PEPPERCORN, Caixa Postal 3595, Rio de Janeiro.

ARGENTINA: ENZO VALENTI FERRO, Buenos Aires Musical, Paso 755.

MEXICO: SOLOMON KAHAN, Montes de Oca 1, Dep. 5, Mexico City.

AUSTRALIA: BIDDY ALLEN, 21 Tintern Ave., Toorak, S. E. 2, Melbourne; WOLFGANG WAGNER, 10 Beach Road, Edgecliff, Sydney.

PORTUGAL: KATHERINE H. 45 CARNEYRO, 450 Rus da Paz, Oporto.

DANCE

Ballet Theatre Gives Tudor Work

By ROBERT SABIN

Antony Tudor's eagerly awaited ballet, *Shadow of the Wind*, employing Gustav Mahler's *Das Lied von der Erde* and the poems of Li Po as its thematic inspiration, had its world premiere in the Ballet Theatre spring season April 14 at the Metropolitan Opera House. The costumes and décor by Jo Mielziner were executed in the Chinese manner and set something of a record for lavishness. Robert Bernauer and Louise Bernhardt sang the tenor and contralto parts in the Mahler song symphony and Max Goberman provided a vital if somewhat strident orchestral performance.

Mr. Tudor has divided his work into six sections which he calls Six Idlers of the Bamboo Valley, The Abandoned Wife, My Lord Summons Me, The Lotus Gatherers, Conversation with Winepot and Bird, and Poem of the Guitar. At times he follows almost literally the Chinese poems translated by Hans Bethge and used by Mahler. In other episodes he imposes original dramatic action upon the emotional situation portrayed in the text and music.

Psychologically speaking, the work is a fascinating paradox, for in the poems embodying a man's view of the world's tragedy Mr. Tudor had composed the dance from the feminine point of view. All of the convincing choreography is assigned to women and the only wholly successful episode, the final passage, takes the form of a solo by Nana Gollner. Here again, the poet's objective vision of the eternal challenge of human isolation and the reassuring fertility of the earth is transformed into a subjective situation.

The most inept and (for so great a dramatic choreographer as Mr. Tudor) the most shocking episode

burst in the music: "Der Lenz ist da!"

Here, as in other places, one felt that Mr. Tudor had allowed himself to be lured into the spectacular, neglecting both strength and logic of choreographic development and psychological penetration. Equally disturbing was the long sleeve-dance by the corps de ballet in the last section, when the heavy tread of the music evokes the most heartbreaking despair.

Miss Gollner danced superbly and sustained the mood of the epilogue with unwavering dramatic power. Alicia Alonso performed the role of the Abandoned Wife sensitively and Ruth Ann Koesun, Diana Adams and Muriel Bentley carried off the pseudo-orientalism of the minor roles capably if not convincingly. Mr. Tudor has borrowed most of the movement from previous works. Igor Youskevitch did what he could with the conventional choreography of the opening episode, which totally missed the horror of death so vividly mirrored in the music.

As a stage spectacle, *Shadow of the Wind* is gorgeous. As a dance composition it is weak and uninviting, although Mr. Tudor may be able to strengthen it very considerably. Fortunately Ballet Theatre has in its repertoire several of his masterpieces to offset the disappointment of this work.

Variety of Casting

The season was notable for its variety of casting and the presentation of dancers in new parts. Eugene Loring returned to dance the title role in his *Billy the Kid* on April 8. Hugh Laing was seen for the first time as *Petruchka* on April 16. Dania Krupka, with whom Miss DeMille worked out the leading role of *Fall River Legend* while the Ballet Theater company was on the road, appeared in that work April 27.

On April 29 Nora Kaye, who had been unable to appear because of illness, returned in Antony Tudor's *Pillar of Fire*. She gave a magnificent performance of *The Accused* in Miss DeMille's *Fall River Legend* on April 30, suffusing the whole work with a dramatic intensity which compensated for the slackness of some of the group episodes. Miss Kaye is dancing if anything more vividly than ever, for her performance as *Hagar in Pillar of Fire* on May 2 was of the breath-taking order, as was Alicia Alonso's in Balanchine's *Theme and Variations*.

The whole company has danced brilliantly this spring. It is now possible to spend an entire evening at the ballet with intellectual as well as physical pleasure. Some dead wood remains in the current repertoire, but there have been many programs which could not be surpassed for variety of styles, brilliance of presentation and interest of subject matter.



Louis Melançon
In *Shadow of the Wind*: Above Alicia Alonso; right, Hugh Laing

was the *Conversation with Winepot and Bird*. Mahler's exquisite evocation of the rapture of spring in the poet's heart was turned into a willow-tee-pot comic episode. A huge bird, apparently the result of the mismatching of a parrot and a pelican, was dragged across the stage on wires. And not all of the eloquence of Hugh Laing's dancing could mitigate the desecration of that unbelievably poignant out-



"FABLES FOR OUR TIME"

From the left: Carl Morris, Marc Breaux, Jack Ferris (narrator), Charles Weidman and Felisa Conde in a scene from Weidman's version of the James Thurber fable, *The Unicorn in the Garden*

Weidman Welcomed in Week's Repertory

For the first time in nine years, Charles Weidman and his dance theatre company moved into the Broadway sector, giving a week's repertory of shifting programs in the Mansfield Theatre. A constant feature, appearing in every bill, was Mr. Weidman's interpretation of four of James Thurber's *Fables for Our Time*, which the choreographer devised last year in fulfillment of his Guggenheim fellowship. In addition to Mr. Weidman, the principal dancers of the company were Peter Hamilton and Nadine Gae, and also, as guest on a few programs, Beatrice Seckler, whose solo dance, *Unconquered*, had its premiere April 21.

Three of the Thurber Fables had been presented at Jacob's Pillow last summer and at a benefit recital in New York on Jan. 25, 1948, and were reviewed in *MUSICAL AMERICA* by Robert Sabin on the latter occasion. The fourth, *The Courtship of Al and Arthur*, was new. All four of the brief dance-pantomimes reveal Mr. Weidman in his happiest vein of whimsical comedy. In particular his impersonation of a chipmunk in *The Shrike* and the *Chipmunks* is unforgettable; by the end of the piece one is convinced that he actually looks like a chipmunk. If only the whole repertory achieved this tone of inspired balminess, Mr. Weidman could justly be considered one of our most brilliant comic artists.

But the Thurber pieces, unfortunately, are the exception rather than the rule. The biographical narrative of Mr. Weidman's father, *And Daddy Was a Fireman*—a familiar staple in the dancer's repertory—resorts so largely to horseplay and slapstick that it fails to hint at much of the essential humanity and pathos which are necessary components of great comedy. The best feature of the work, which tells of the senior Weidman's career as fire captain of Lincoln, Neb., is the richly humorous dancing of a dumpy, stubby little girl named Betty Osgood, whose body is so perfectly controlled that she unflinchingly makes the most of physical attributes which would be troublesome to anyone who could not be objective about them.

In *Ringside*, an old composition revived after a lapse of some years, Mr. Weidman accomplishes nothing more than a purely photographic representation of a prize fight. In *A House Divided*, a pretentious and long piece about Abraham Lincoln, accompanied by extensive quotations from the martyred president's speeches, he shows an embarrassing inability to

distinguish seriousness of subject matter from windy, rhetorical clichés of movement and word "interpretation."

Mr. Hamilton was enabled to demonstrate his gifts as a choreographer in a touching little piece, *Silent Snow*, *Secret Snow*, based on a short story by Conrad Aiken, depicting in tender fashion the development of a psychosis in a young boy. Both Mr. Hamilton's dancing and his simple, artless fashion of letting the text, read from the wings, determine the direction and feeling of the dance composition, contributed to the real success of a work far removed from the hollow athletic exhibitionism of his Jesse James. Only when he was called upon to deal with two girls clad in white, representing the snow, did he fall back on bromides and time-filling devices. As a whole, the work ranked next to Mr. Weidman's *Fables* in sensitivity, and showed important progress toward creative maturity.

One of the weak features of the Weidman repertory is the music. All of it functions satisfactorily enough, but it is all utility music, not much more valuable in its own right than the accompaniments of the Trudi Schoop company. The stage investiture, while simple to the last degree, is always adequate if not brilliantly conceived. In sum total, an evening at the Mansfield was mildly entertaining, but one felt that Mr. Weidman still has some distance to travel before his dance theatre develops all the substance and variety it needs to have.

C. S.

Two Comedy Novelties

The program given by Charles Weidman and his company April 23 included two little masterpieces of comedy, *Flickers*, Mr. Weidman's marvelously accurate and nostalgic reminiscence of the silent movies and the new James Thurber *Fables for Our Time*. It also included two "serious" pieces which were inept, to put it mildly, Mr. Weidman's Lincoln portrait called *A House Divided* and Beatrice Seckler's solo, *Unconquered*.

Flickers has long been familiar to Mr. Weidman's admirers as one of his wittiest achievements. It has an appropriately scrambled score by Lionel Nowak and a scenario by Allan Porter. The "reels" are *Hearts Aflame*, *Wages of Sin*, *Flowers of the Desert* and *Hearts Courageous*. Only those who remember the days of the "silents" can appreciate to the full the humor of these dramas of sin and romance. Perhaps the most hilarious is *Wages of Sin*. Felisa Conde gave a superb performance as She, the

(Continued on page 55)



Louis Melançon

Ballet Theatre Performs DeMille Work Based on Story of Lizzie Borden

By CECIL SMITH

When Ballet Theatre announced that Agnes De Mille was planning a new ballet about Lizzie Borden, who, according to the allegation of the famous jingle, took an axe and gave her parents 20 whacks, it was natural to assume that her treatment would be as offhand and lighthearted as the doggerel which immortalizes the event. But Miss De Mille was of no such mind. After several years of exclusive devotion to Broadway, she apparently wanted to present herself to the ballet audience as a serious choreographer rather than a humorous or folksy one.

Fall River Legend, given its world



premiere by Ballet Theatre in the Metropolitan Opera House on April 22, therefore purports to be a psychological study of Lizzie Borden's motivation—an explanation of the conditioning circumstances which led her to be so handy with a lethal weapon when opportunity presented itself. The story is presented as something which, according to Freudian dogma, might have been the life experience of any of us if we had had as unbearable a stepmother and as callous a father; and to make sure that the subject remains outside the realm of possible libel action, since Lizzie was never convicted of murder, a program note asserts that the plot of Fall River Legend departs far from historic fact.

Lizzie, as Miss De Mille sees her, was idyllically happy at home until her gracious and beautiful mother suddenly died; in fact, life was just one long, conventional and pretty ballet. But the stepmother who quickly takes the mother's place is a severe, black-gowned, harsh figure of restraint, not unlike a caricature of the forbidding Ancestress in Martha Graham's Letter to the World. The stepmother keeps Lizzie incarcerated in the house while all the other young people, in romantic couples, do leaps, turns and other



comely figures outside the door; and as a climax to her repressive control she interferes with Lizzie's one love affair, an attractive idyll with a young pastor. This becomes more than Lizzie can bear, and the rest of the story follows as the night the day.

With the exception of the single character of Lizzie Borden, Miss De Mille has created very little with either theatrical or psychological reality in Fall River Legend. Except for a few moments in the portrayal of the stepmother, a rubber-stamp quality afflicts all the supporting characters. They are not people, but mere tokens, and Lizzie takes on an unintentional aspect of schizophrenia by reacting so sensitively to people who are obviously nothing more frightening than ballet dancers on the stage of the Metropolitan Opera House.

If everything about Fall River Legend were trivial and empty, it could easily be waved aside as an affair of no consequence. But Miss De Mille is basically too genuine an artist—opportunistic though her Broadway experiences may have tempted her to be—not to have achieved a number of compelling passages. The influence of Antony Tudor is apparent in her conception of Lizzie's movement, and her choreography for this central figure is always meaningful and frequently poignant, somewhat in the spirit of Mr. Tudor's Pillar of Fire or Jardin aux Lilas. A scene showing Lizzie at home, seated between her stern parents in rocking chairs, has some of the chilling immobility of the opening tableau of Martha Graham's Deaths and Entrances. Derivative though these parts are—Miss De Mille has



never been an important innovator of dance movement—they project a feeling of truthful emotion.

But elsewhere Fall River Legend is repetitious, shallow, often flashy, and in some sequences unduly long. (On Miss De Mille's behalf, it should be said that she began making cuts the morning after the premiere.) The hollow balletics of the people of Fall River (why bother to specify Fall River?) do not further the story, and they negate the sincerity of the few passages that do tell it. Oliver Smith's setting, the partial framework of a house which flies to pieces, turns around, and moves forward and backward, and his procession of backdrops, ranging from a Berard-like blue sky flecked with clouds to a blood-colored replica of the same outlook, are handsome and expensive; but they are distractingly tricky, and interfere with the basic story both by calling attention to themselves as elaborate, slick stagecraft and by introducing an expressionistic element which is out of keeping with the inwardness of Miss De Mille's best moments.

Despite the split personality of the work which called for her services,

Fall River Legend Has Psychological Approach to Case

Costume Sketches
by MILES WHITE

Alicia Alonso as Lizzie Borden gave one of the finest performances of her notable career. If she ever felt that Miss De Mille's material failed her, she gave no indication of it. Never for an instant did her body lose its



perfect expressiveness, and throughout the ballet there was a consecration to the purest use of dance as a communicative métier which reaffirmed the special greatness of her artistry. Muriel Bentley, as the stepmother, and John Kriza, as the young pastor, also gave superior performances; Miss Bentley, in particular, succeeded in hinting at a dimension and scope Miss De Mille's choreography did not provide.

The musical score by Morton Gould—who was on hand to conduct the premiere—is deftly, if obviously put together. In its lack of essential originality and its frequent suggestions of other people's idioms—Shostakovich, Prokofiev, Stravinsky, Copland—it shared a trait in common with much of Miss De Mille's work.



Ballet Society Adds to Season

Repertoire Includes Five Works
by Balanchine and One by
Danieli

(Continued from page 11)

sketchily but with gusto. The lavish scenery and costumes of Esteban Frances are the principal element of interest in the work, and Mr. Bolender gives a remarkable performance as the Fox with his sinuous leaps and malicious gestures of the head and arms. Leon Barzin conducted.

Mr. Balanchine's Elegie, a "choreographic poem" set to the Stravinsky piece for solo viola, was danced by Tanaquil LeClercq and Pat McBride, with Emanuel Vardi providing the accompaniment. It has great charm and plastic ingenuity and would be even more effective if it were performed by dancers who brought out its unmistakable erotic overtones more clearly.

The evening closed with a somewhat helter-skelter performance of Mr. Balanchine's setting of Mozart's Symphonie Concertante in E Flat, K. 364. Hugo Fiorato, violinist, and Jack Braunstein, violist, were as nervous and unsteady as most of the dancers. Maria Tallchief, however, was a joy to watch. Her strength and beauty of style brought a distinction to the work which was not inherent in the rather frivolous and un-Mozartean choreography. Five minutes of Mr. Balanchine's superb Theme and Variations is worth this entire ballet.

Ballet Society added four performances, open to the public for the first time, on April 29, 30 and May 1. The repertoire included Mr. Balanchine's ingenious setting of Bizet's Symphony in C and Fred Danieli's fantasy, Punch and the Child, with charming set and costumes by Horace Armistead and a pungent score by Richard Arnell, besides the works on the subscribers' program of April 28.



Louis Melançon

Oliver Smith's setting for Agnes De Mille's Fall River Legend, as The Accused is confronted with the blood-stained scarf which reveals her deed.

RECITALS

(Continued from page 14)

conducted a chorus made up of members of the three guilds. Others who appeared were Bertha Bragg, Dorothy Brand and Dolores Moore, sopranos; Bettye, Voorhees, contralto; Roy O'Loughlin and Walter Saunders, tenors; Wilson Woodbeck and Lisle Greenidge, baritone; Donald McKenzie, vibraphonist; Luther Henderson, dramatic reader; Princess Consuelo Nyoka, dancer; Ann Garnett and her dance group; and Vincent Sorey, violinist.

Bach Concert

Town Hall, April 3, 5:30 P. M.

Many sides of Bach's musical genius were displayed in the unusual program presented by Winifred Young, pianist, and her assisting soloists and ensemble at this concert. Miss Young, Anahid Ajemian, violinist, and Mildred Hunt Wummer, flutist, were the soloists in the Fifth Brandenburg Concerto, with Dean Dixon conducting the string ensemble. Hazel Gravell, soprano, sang the brilliant solo Cantata No. 51, Praise Jehovah All Ye People, with Robert Nagel playing the solo trumpet part and Miss Young taking the continuo on the piano. Miss Young and Philip Fradkin, pianist, performed Mary Howe's arrangement of Sheep May Safely Graze, with added string parts by Miss Young, and the "Echo" from the French Overture (the Suite in B minor). And they concluded the program with a performance of Lynnwood Farnam's admirable two-piano arrangement of the Concerto for Four Claviers and Strings which Bach reworked from Vivaldi's Concerto for Four Violins and Strings.

There was ample evidence in the performance that insufficient time had been devoted to rehearsal, especially in the Brandenburg Concerto and the Cantata. But there were also compensations. Miss Gravell sang the difficult cantata with accuracy of pitch, flawless breath control and musical discernment. She is a highly accomplished musician. And Miss Young's playing of the A Minor Concerto with Mr. Fradkin was happily free from the rhythmic eccentricities and touches of sentimentality which had detracted from her otherwise vigorous performance of the piano part in the Brandenburg Concerto. Mr. Dixon did everything he could to hold things together in the Cantata, where some false entrances created temporary passages of Schönbergian dissonance.

George Neikrug, Cellist

Town Hall, April 5

George Neikrug, a cellist of tremendous energy and indomitable spirit, apparently believes that there is nothing in the literature of string music which cannot be played on the cello, and sometimes comes close to proving it. On this occasion he ended his program with a brave but misguided assault upon the Paganini D major Violin Concerto. He played it at a breakneck pace, refusing to compromise anywhere with the limitations of his instrument, and though the resulting sounds made remarkable hearing, he failed to prove his point in anything but the familiar legato melodies of the work.

In Frederick the Great's Sonata in C minor, Beethoven's Seven Variations on a Theme from Mozart's Magic Flute, and Bach's unaccompanied Suite No. 6 in D major, Mr. Neikrug played like the able cellist he is, with a deft left-hand technique, a flexible bowing arm, and a tone of eloquent shading and texture. Besides these works, he gave the first performance of the first movement of a Concerto for Cello and String Quartet by Olga Zundel, with the composer playing cello in the quartet.



Rudolf Serkin



Robert Harmon

The other assisting artists were George Ockner and Eugene Bergen, violins, and Henry Brynan, viola. The work had two or three interesting but rather evanescent themes in contemporary idiom, with much elaborate bridgework in between. In performance, Mr. Neikrug's dominant personality overshadowed the overly diffident support of the quartet, though the second violin found his voice now and then.

Anley Loran, Pianist

Town Hall, April 4, 3:00

Miss Loran coupled appropriate conceptions of a variety of styles with an ample technique. She kept the sentimentality of Liszt's Sonetto del Petrarca No. 104 within tasteful bounds and likewise avoided effusiveness in Schumann's Abegg Variations and the Chopin Ecosaisies and Nocturne in F sharp. A similar restraint did not serve too well, however, in the Haydn Sonata in E flat. Her performance here seemed to lack spontaneity, though she successfully conveyed its formal outlines.

In Jack Beeson's Fifth Sonata no such restraint stood in her way in achieving a freedom thoroughly in keeping with its content. The work by the young Columbia University instructor, which received its first public performance, perhaps deserved Miss Loran's convincing argument. While here and there it suggests Shostakovich and Copland, it shows signs of a rather personal if as yet uncrystallized style—less in the outer movements, which depend to a great extent on somewhat dry figurations, than in the broader melodic lines and expressive mood of the slow movement.

A. B.

Constance Berksteiner, Soprano

Town Hall, April 4

Miss Berksteiner, who has been heard in New York before, once more exhibited an agreeable voice and scored many interpretative points in spite of certain vagaries of production. The singer's somewhat lengthy program was an eclectic one, beginning with Bach and Beethoven and closing with a group of spirituals and other works of American origin. There were pauses on the way for two of Dvorak's Biblical songs and others by Schumann and Strauss, capably given, and a particularly good performance of the Suicidio aria from La Gioconda. This last was one of the best pieces of singing of the afternoon, strangely enough, as from previous evidence it did not seem entirely in her style. Settings by Francis Hopkinson of excerpts from Macpherson's Ossian poems were agreeable, and a version by Solomonski of Wordsworth's poem about the daffodils proved interesting. The impression made by Miss Berksteiner was one of sincere, careful musicianship. Arthur Kaplan was an efficient accompanist.

H.

Beata Malkin, Soprano

Town Hall, April 6

Miss Malkin's program emphasized Russian music, including folk songs, a Tchaikowsky group, and three songs of a semi-popular type by Boris Pregel, heard in their first American performances. The soprano displayed

her interpretative powers at their best in these works, spanning a wide range of feeling with ease and conviction. In Pergolesi's *Se tu m'ami* she brought appropriate coquetry and successfully achieved the emotional crescendo of Brahms's *Von ewiger Liebe*.

Unfortunately, deficiencies of a vocal nature marred many of her performances. Somewhat past its prime, her voice often strayed from pitch and its top tones were forced. On the other hand, Miss Malkin could inform her phrases with commendable nuance of dynamics and color. Her program also offered arias of Purcell and Stradella and the first performance of Eda Rapoport's *The River*. Arpad Sandor was the accompanist.

A. B.

Tota Economos, Pianist

Carnegie Hall, April 6

In her recital, Tota Economos, young Greek pianist, presented a program embracing the Handel-Brahms Variations, the Pastorale Variée ascribed to Mozart, Chopin's Fantaisie in F minor, G minor Ballade and F sharp Nocturne, Balakireff's *Islamey*, two Liszt Etudes, Debussy's *Feux d'artifice* and *Mano-Zucca's* *Mangroves*. In her playing of this list she revealed a certain native musicality and a technique adequate for most of the demands involved, but at the same time a lack of imagination and a fundamental need of coaching in the essentials of style.

C.

Chamber Music Associates

Times Hall, April 6

The Chamber Music Associates, with the collaboration of Viola Morris and Victoria Anderson, made its debut at this concert with a program of unfamiliar works ranging from Monteverdi to Bartok. Robert Cornman and Leonid Hambro, pianists, and A. Howard and A. Marcus, percussionists, performed Bartok's Sonata for two pianos and percussion. Milhaud's Symphonies for Small Orchestra Nos. 2 and 3 were played by a small ensemble. Mozart's Quintet for piano and woodwinds (K. 492); three of Purcell's Fantasias for strings; and a duo by Monteverdi, *Chiome d'oro*, *mio tesoro*, the *Domine Deus* from one of Bach's shorter Masses and *Beruft Gott Selbst*, from the Cantata No. 88 made up the rest of the program. Other artists heard, besides those already mentioned, were John Barrows, French horn; Ralph Eichar, flute; Lorin Glickman, bassoon; Milton Shapiro, clarinet; Lois Wann, oboe; Julius Hegyi and Eugene Bergen, violins; Karen Tuttle, viola; Wilfred Batchelder, cellist.

N.

Ervin Laszlo, Pianist

Town Hall, April 7

Chaconne Bach-Busoni
Sonata, Op. 53 Beethoven
Carnaval Schumann
Pour le Piano Debussy
Nocturne, D flat major, Etudes,
Op. 25, Nos. 9 and 11 Chopin
La Campanella Liszt

Young Mr. Laszlo, who is not yet sixteen, made a singularly auspicious debut. His schoolboy appearance belied a maturity of interpretation far beyond his years. His formidable technical skill compared favorably with today's best virtuoso techniques. Furthermore, his tone was rich and always shaped to fit dynamic contexts.

To the Chaconne he brought an imaginative sense of proportion, infusing each variation with its proper emotional element and welding its splendid parts into a spacious architectural whole. Some of the big chordal sonorities seemed almost pounded, but the overall fullness of the sounds lessened the sense of strain.

The Waldstein Sonata, too, enjoyed an excellent performance. In the adagio Mr. Laszlo's uncommon sensitivity revealed itself superlatively. From this section, deeply communicative in its intensity, he bridged into the tender allegretto and moved fluently into the graceful presto. The ease with



Pavel Borkovec, Czech composer, whose String Quartet in honor of the League of Composers' 25th anniversary was first performed April 11 by the Stuyvesant Quartet at the League's final concert this season

which the music flowed from one exact tempo to another was truly admirable. This control of tempo was exhibited even more happily in a memorable performance of Schumann's *Carnaval*, for he coupled it here with an amazing instinct for rubato, and poured a wealth of poetry and color into fluid patterns that were ever a source of delight. Equally enchanting was his magical evocation of mood in the Chopin Nocturne in D flat and the delicate finesse with which he dispatched the *Butterfly* etude.

For the completeness of the record, it should be mentioned that Mr. Laszlo's articulation was not incisive enough for the utmost clarity in rapid passagework. Not so much in the Beethoven as in the Chopin Winter Wind Etude and Liszt's *La Campanella* was this lack evident. And while he caught the essentials of the Debussy style, he did not seem to enkindle the *Pour le Piano* with the spark of spontaneity. But these are details which do not detract from a total impression of exceptional pianism.

A. B.

New York Interracial Singers

Carnegie Hall, April 7

Singing for the American Overseas Aid and United Nations Appeal for Children, the Interracial Singers, Clifford Kemp, conductor, provided a program almost as diverse as the flags of many nations which lined the stage for the occasion. Music by Schütz, des Prés and Bach preceded the New York premieres of Robert L. Sanders O Valiant Hearts and Villa-Lobos Ave Maria. Victor Landau's version of Eli Eli, arranged especially for this chorus, Thomson's fine Twenty-Third Psalm and Lvoff's *Gospodi Pomilui* followed.

There were also arrangements for the group by Sigmund Spaeth, Schirmerling and Josef Alexander, the New York premiere of Harry R. Wilson's *Tsabanopoulo*, Mr. Wilson's arrangement of St. Louis Blues and music by Vaughan Williams, Burleigh and Roy Ringwald. The benefit concert was concluded by a stirring performance of Geoffrey O'Hara's *One World*.

E. B.

Carmelina Delfin, Composer-Pianist

Town Hall, April 8

Sonata, Op. 27, No. 2 Beethoven
Polonaise, C# minor; Valse,
A minor; Etude, E major Chopin
Sonata in G major, No. 2;
Five Preludes Delfin

Miss Delfin gave evidence of considerable technique; her fingers were always accurate and agile. She also displayed a consistently pleasant, if unvaried, tone. But she showed a distinct leaning towards sentimentality, and her approach to the Beethoven and the Chopin group was mannered. She played the scherzo of the Moonlight Sonata with a languor that

(Continued on page 24)

Madeira Conducts Final Tour

Karl Ulrich Schnabel Is Soloist as Rhode Island Philharmonic Ends Season

PROVIDENCE.—Karl Ulrich Schnabel was soloist with the Rhode Island Philharmonic, Francis Madeira, conductor, for the orchestra's third and last tour, which began in the School



Jean Browning Madeira, contralto, and Francis Madeira, conductor, Rhode Island Philharmonic, are sniffing the ocean breezes before giving a joint concert in Newport, R. I.

of Design Auditorium here April 1. The programs were made up of Mozart's Piano Concerto in A major, K. 488, Chopin's Andante Spianato et

Grande Polonaise and works by Bach-Demarest, Beethoven, Delius, Grieg and Johann Strauss. Other points on the tour were Pawtucket (April 2), Westerly (April 5), Woonsocket (April 6), and Newport (April 8).

Boston Symphony Visits

Serge Koussevitzky led the Boston Symphony in the Metropolitan Theatre on March 2 in a program made up of three symphonies—Brahms' Second, Mozart's Jupiter, and Symphony No. 4, "in Memoriam," by Malipiero. The latter work was heard for the first time in Providence. On Feb. 3, Leonard Bernstein conducted the Boston Symphony, presenting the first performance in Providence of David Diamond's Fourth Symphony, and also Stravinsky's Petruchka and Schumann's First Symphony.

The Providence Chamber Music Society, continuing its policy of listening to American music exclusively, met for the second time this season at the Art Club on Jan. 14. The program was devoted to Rhode Island composers—Hugh F. MacColl, Paul Vellucci, Ruth Tripp, J. S. Matthews, Oscar Lozzi, and Avis Charbonnel. The Society's third meeting was held jointly with the Rhode Island Music Educators at Pembroke College on March 3. John Van Wazer, clarinet, and Dorothy Holmes Sperry, piano, played portions of the Clarinet Sonata, Op. 14, of Daniel Gregory Mason, and two movements of the Vacation Suite by Clarence Loomis. Mary Freeman contributed solos by Van Beachton Rogers, who was a Rhode Islander, and Francis Wilson sang a variety of folk songs, accompanying himself on the guitar. The fourth meeting, at the Art Club, brought the entire Clarinet Sonata of Mason, Copland's Sonata for Piano interpreted by Francis Madeira, and vari-

MARIA JERITZA MARRIES

Maria Jeritza, former Metropolitan Opera singer, and Irving J. Seery, Newark executive, after their wedding April 10 in St. Patrick's Cathedral, New York. It was Madame Jeritza's third wedding, the first for Mr. Seery.



Press Association

ous works for piano solo and violin and piano by the Providence composer, Giuseppe Camilloni. The violinist was Angelo Lapolla. The program was concluded by Hugo Norden's Solemne Musicke, played by the brass quartet of Central High School under the direction of Edward McCabe, Jr.

Halmans Management Closes N. Y. Office

The Halmans sisters, Ray and Bella, who in the past nine years have become prominent among the independent concert managers in New York City, are closing their local office.

Bella Halmans entered the concert field in 1920 as a member of the Wolf-

sohn Musical Bureau. In 1925, when Richard Copley left that bureau to form one of his own, she went with him. Two years later her sister Ray came into the same office, and when Mr. Copley died in 1939 they decided to carry on for themselves. Last season they managed 54 recitals in New York alone, and this year, 51. They are going to live on a farm near Concord, New Hampshire, but they want all their friends to know that they will still be very much interested in the activities of the musical world.

Henry Colbert, manager of the New Friends of Music, is branching out and will take over the recitals on the Halmans books for next season. Myron Maxon, assistant in the Halmans office, is joining Mr. Colbert, whose plans for managing a list of artists are maturing and will be announced in the near future.

LOS ANGELES WELCOMES METROPOLITAN OPERA VISIT

(Continued from page 3)

Metropolitan return to Los Angeles during the intervening seasons, but that plans would be made for the organization to open the new opera house, completion of which is expected about 1952.

Apparently far from being discouraged by the Metropolitan's invasion of its territory, the San Francisco Opera Company has announced that it will return to Los Angeles for a fall season. It is generally felt that the local public's avid appetite for opera will provide a suitable and profitable public for both organizations.

By and large the artistic results of the season were commensurate with the popular and financial success. Some disappointment was felt because several leading singers were absent—among them Set Svanholm, Lily Pons, Ferruccio Tagliavini, Licia Albanese and Eleanor Steber. But the casts were generally those of the company's home season, the operas presented were a fair cross section of the repertoire, and both the vocal and orchestral forces—not unaided by local rehearsals—were spurred by the vast audiences and spontaneous enthusiasm to what seasoned observers frequently pronounced better performances than the average of the home theater.

The opening opera, Carmen, on April 13, attracted an audience of celebrities and a record box office gross of \$34,000. It was, however, the least impressive musical event of the season, for the singers had yet to adjust themselves to the huge auditorium. Risé Stevens, in the title role, offered a complete characterization in the first act, but thereafter failed to

give much individuality to her portrayal. Ramon Vinay, the Don Jose, found the vocal going a bit difficult, and for all the finesse of Martial Singher's Toreador, his voice did not encompass the necessary lower range. Nadine Conner, as Micaela, sang the first act prettily but the third act aria was sadly off pitch. Wilfred Pelletier conducted.

Die Walküre on April 14 was a much smoother performance, with the leading roles sung by Helen Traubel, Rose Bampton, Blanche Thebom, Lauritz Melchior, Joel Berglund and Dezso Ernster. Fritz Stiedry conducted. The new sets and costumes were generally regarded as disappointing.

The expectantly awaited Peter Grimes, on April 15, drew a far larger public than had been anticipated. The opera unfolded with smoothness and power. The choral singing was magnificent throughout—the chorus, in fact, proved to be one of the most attractive features of all performances and the singers revealed a wide variety of salient character portraiture. Frederick Jagel sang the title role superbly, even though he did not muster a complete command of the many dramatic situations. Polyna Stoska offered a splendidly sung and histrionically convincing portrait of the schoolmistress, and others outstanding in their roles were Jerome Hines, Martha Lipton, Thomas Hayward, Hugh Thompson, John Garriss and Claramae Turner. The conducting of Emil Cooper and the playing of the orchestra seemed to reveal every nuance of Britten's graphic score.

Il Trovatore, as staged by Herbert Graf with unusual skill and meriting,

gained fresh interest in a dynamic performance April 16. Cloe Elmo was applauded to the echo for her vigorous Azucena, while Jussi Bjoerling delivered some uncommonly finished singing as Manrico, as did Leonard Warren in the role of the Count. Regina Resnik sang the music of Leonora with warmth and fullness, but without quite sufficient impact. Mr. Cooper conducted.

Except for the Marchallin of Irene Jessner, which was often strident of tone and unsympathetic in character, Der Rosenkavalier at the matinee April 17 received a glowing reading under the baton of Fritz Busch. Nadine Conner discovered her best role as Sophie, which was sung with enchanting freshness, and Risé Stevens made an ideal Octavian. Emanuel List happily resisted the temptation to burlesque the Baron, and other roles in an exceedingly well staged and acted presentation were sung by Kurt Baum, Hugh Thompson, Thelma Votipka, Alessio De Paolis and Herta Glaz.

La Bohème on April 17 was not much better than a well routinized showing as sung by Dorothy Kirsten, Frances Greer, Jan Peerce, Salvatore Baccaloni, John Brownlee and George Cehanovsky, though it appeared to delight a capacity audience. Nor was the conducting of Giuseppe Antonicelli marked by any particular degree of sensitivity.

With Kurt Baum suddenly indisposed, the role of Radames in the matinee of Aida on April 18 fell to Ramon Vinay, who, whatever his lack of heroic vocalism, delivered an interpretation of quite individual dramatic character. The same emphasis on the dramatic was carried through by Daniza Illitsch—whose beautiful soprano impressed except when it had difficulty in the higher tessitura—and by the fine Amneris of Margaret Harshaw. Other roles were well taken by Mr. Warren, Nicola Moscona, and

Maxine Stelman, and the triumphal scene reached a new pitch of realism with two white Arabian steeds drawing Radames' chariot. Mr. Cooper conducted.

Until Mr. Melchior suddenly encountered extreme vocal discomfort in the love duet, Tristan and Isolde on April 19 was a superb performance. Miss Traubel has seldom sung with so much warmth and authority nor with such melting tenderness, and Mr. Melchior was superb in the first act. Mr. Berglund offered a mellow Kurvenal, and Blanche Thebom's Brangäne was a model for the role. Fritz Busch produced splendid results from the orchestra and kept the performance at a well adjusted pace.

Manon on April 20 was one of those nearly perfect things that sometimes happen on the operatic stage. Giuseppe Di Stefano made his debut as the younger Des Grieux, and his fine presence, easy stage deportment, and refined singing made a perfect foil for the exquisite Manon of Bidu Sayao. Mr. Singher gave unusual emphasis to the ordinarily unsympathetic role of Lescaut, and Ezio Pinza boomed the father's reproaches in his best style. Mr. Pelletier conducted a performance that was one of real distinction in all departments.

The only midweek matinee, Madame Butterfly, April 21, was in the nature of an experiment, and yet it attracted an unexpectedly large audience. Dorothy Kirsten's portrayal of the fragile heroine is too sophisticated and too lacking in naïveté in the first act, but after that she accomplished a characterization genuinely moving in tragic power. Her singing gained constantly in warmth and expressiveness. Richard Tucker, making his only appearance of the local season, left an excellent impression by the ardor and firmness of his singing. John Brownlee's uncertain vocal habits did little for the character of the Consul, and

(Continued on page 29)

RECITALS

(Continued from page 22)

blurred its crisp outlines, and the Chopin group suffered from highly exaggerated rubatos. The fiery proportions of the Polonaise were reduced to the gentle intimacy of a nocturne, and its running time was stretched to unconscionable length in the process.

Similarly drawn out were the four movements of Miss Delfin's sonata, a work imitating Liszt, Chopin and other 19th century keyboard Romantics with a modicum of skill and good pianistic sense. Its worn ideas and obvious devices soon ceased to hold the interest, but it gave Miss Delfin ample opportunity to exhibit her technical accomplishments. A.B.

Wanda Landowska, Harpsichordist Town Hall, April 10, 3:00

The last of Mme. Landowska's three recitals devoted to Book I of Bach's Well Tempered Clavier was by no means the least, for she was in radiant good humor. For several of the preludes and fugues she used music, but it was obvious that she could perform them in her sleep, with or without the texts on the music rack. Once again the listener marveled at the spontaneity of her playing and its rhythmic vitality.

The tempos were prevailingly deliberate but never too slow, for Mme. Landowska's handling of three and four voice counterpoint is so completely articulate that every phrase is packed with tension and anticipation. The final Prelude and Fugue in B minor, which she prefaced with a brief program note, was the crowning achievement of an afternoon of supreme musicianship.

At the close she added a generous group of encores, not from Bach but from Couperin and other composers. Next year Book II of the Well Tempered Clavier is promised to us. In the light of these three superb recitals her performances of the second half of Bach's master work should be among the most treasurable events of the season. R. S.

Music Education League Winners Town Hall, April 10

In connection with the celebration of the 25th anniversary of the Music Education League three winners of its 1947 auditions appeared as soloists with the Little Orchestra under Thomas K. Scherman at this concert. Elizabeth Boettcher played Mendelssohn's Piano Concerto in G minor. Gwendolyn Haber performed the first move-

ment of Mozart's Piano Concerto in C minor (K. 491). Jean Swetland, soprano, was heard in arias by Handel, Bach and Gounod. The orchestra also played Mozart's Symphony in B flat (K. 319) and the Festival March in B major by Henry Holden Huss, which is dedicated to Isabel Lowden, founder of the League. N.

Robert Goldsand, Pianist Town Hall, April 10, 5:30

The third and last concert, postponed from March 20 because of the pianist's illness, of Mr. Goldsand's series devoted to the creators of modern music proved to be another occasion for Mr. Goldsand to display his considerable technical skill and his mastery of twentieth century styles. His performances throughout the evening were extremely gratifying despite a rather percussive tone.

The program began with Rachmaninoff's bombastic if eminently pianistic Variations on a theme of Corelli. It closed with another work in this form, Reger's Variations and Fugue on a Theme of Telemann, a composition much more serious in approach, patently molded on Brahms. The fugue, in particular, is thoughtfully worked out, with a genuine balance between content and virtuosity.

Schönberg's Three Piano Pieces, Op. 11, represent the composer in his early experiments with atonality. Henry Cowell's amusing Exultation employs his familiar clusters, elbow variety. Two excerpts from Milhaud's Saudades do Brasil, two from Bartok's Mikrokosmos, and Samuel Barber's First Excursion completed the program. A. B.

Robert Harmon, Tenor Town Hall, April 11, 5:30

Mr. Harmon offered an ambitious program which ranged from an Old English group through arias from Bach cantatas, Wolf Lieder, French songs, to contemporary works, two of which, Night Song and Miniver Cheevy, both by Howard Swanson, were heard in first performance.

Mr. Harmon had an intelligent idea of every style represented but his interpretative grasp was surest in the Bach and pre-Bach masters. Of these the most effectively projected items were Lawes' I saw my lady weep and Bach's Der Glaube ist das Pfand. He caught, too, the cynicism of Wolf's Nimmersatte Liebe and the playfulness of Armstrong Gibbs' Five eyes.

On levels other than the interpretative Mr. Harmon's achievements were also impressive. His diction was model, his breath control excellent and his voice production relaxed. There

was an occasional uncertainty of pitch in his attacks, however, and his rather oversweet voice quality tended towards eventual monotony of vocal color. A. B.

Olga Paul, Mezzo-Soprano Town Hall, April 11

Miss Paul, who sang here last season, exhibited most of the good qualities of her earlier appearance. The voice is agreeable in quality and well produced, far better than that of most mezzos, who, as a class, are not noteworthy for good production. The first part of the program was the better. An aria from Handel's Scipione began the proceedings, followed by excerpts from two Bach cantatas, both projected in good style. A group by Schubert and one by Brahms were both musically in effect and were both much applauded.

Miss Paul made the somewhat dubious point of devoting the second half of her list entirely to folk songs. There was a certain lack of variety in the singer's projections of widely diverse songs, though all were given with artistic sincerity. Otto Janowitz was at the piano, and Louis Wann played oboe d'amore obbligatos to the two Bach arias. H.

League of Composers Museum of Modern Art, April 11

The program:
String Quartet (1947) (Commissioned in honor of the League's 25th anniversary)....Pavel Borkovec (Stuyvesant String Quartet)
Three Songs to Poems by Robert Frost (1944).....Donald Fuller (Margot Rebeil, soprano; Robert Cornman, piano)
Three Arithmetics for Trombone and Piano (1948).....Will Bradley (Will Bradley, trombone; Stanley Freeman, piano)
Petite Sérénade for Flute, Violin and Viola (1947) (Commissioned in honor of the League's 25th anniversary)....Roman Palester (Frederick Wilkins, flute; Erno Valasek, violin; Paul Lanini, viola)
Prelude and Fugue, Op. 46 (1934); Three Pieces, Op. 49 (1934).....Albert Roussel (Grant Johannesen, piano)
Quintet for Piano and Strings (1947).....Roger Goeb (Stuyvesant String Quartet and Reino Luoma, piano)

The best came first in this stimulating program of first performances. Although the Czech composer Pavel Borkovec is now in his fifties, his music has not figured prominently on American programs. If this string quartet is a criterion, the music public on this side of the ocean has suffered a genuine loss in not hearing more of his work. The quartet is written with masterly finish and reveals a warm, eloquent vein of inspiration. Although it contains frequent echoes of the Debussy Quartet, rather in the texture than in the thematic materials, it is a highly individual creation. Like his compatriot Martinu, Borkovec combines vigorous contrapuntal invention with a very rich harmonic palette. He is especially fond of persistent accompaniment figures which weave ingeniously around the solo voices. Let us hope that the League will bring us other works by him soon.

Mr. Fuller's settings of Robert Frost were disappointing. Scarcely a trace of the homely simplicity and New England magic of the poems, Stopping by Woods on a Snowy Evening, A Late Walk and Gathering Leaves was to be found in his music. Improvisational in their modulatory vagueness and episodic development, these harmonically sophisticated songs clashed with the spirit of the poetry. Occasionally a phrase emerged which reflected something of the economy and poignance of the verse. Miss Rebeil sang them charmingly, albeit the high tessitura caused her some vocal difficulties, and Mr. Cornman played the intricate accompaniments very capably.

Mr. Bradley is a superb trombone player, well known in the field of popular music as the leader of a dance



Grant Johannesen, pianist, and Roland Gundry, violinist, in a Debut and Encore recital

band. His Arithmetics were just what the title implied, highly dissonant and contrived pieces which did little but demonstrate how every wild the composer could play them. Could we not hear Mr. Bradley in the Hindemith Trombone Sonata, one of these days?

The Serenade by the Polish composer Roman Palester was adroitly written but monotonous in its persistent rhythmic patterns and mannered harmony. It was vehemently played. Despite the tinny tone of the battered piano on which he had to perform, Mr. Johannesen gave the Roussel pieces an amazingly wide range of nuance and accent. The rather eclectic Quintet of Roger Goeb, with its occasional reminiscences of Hindemith, was an eloquent, if experimental and loosely wrought work. R. S.

Stravinsky Concert Town Hall, April 11

The program:
Symphonies of Wind Instruments (played twice), (first concert, performances of revised version); Danes Concertantes; Capriccio, for piano and orchestra; Symphony in C (first concert performance in New York).

With the approval and co-operation of Igor Stravinsky, Robert Craft devoted the second public concert of his Chamber Art Society entirely to music by the Russian-American composer. In token of his personal admiration for the young conductor, Mr. Stravinsky came on from California to conduct the first two works in the program. After the intermission Mr. Craft took over, presenting the neglected Capriccio, with Elly Kassman as piano soloist, and the Symphony in C, which for some unaccountable reason had not been played in New York since Leopold Stokowski broadcast it several years ago.

Without touching on the more popular early phase of his career which brought him popularity, the program revealed Mr. Stravinsky as a many-sided composer. The Symphonies of Wind Instruments, written in 1920 and revised in 1947, represented his post-World War I phase as a whole-souled explorer of the realms of extreme dissonance and unorthodox instrumental textures. The Danes Concertantes (1941) typified the neo-Romanticism of much of his current ballet music, with its reversion to the forms employed by Tchaikovsky and Delibes and its witty suggestions of musical parody. The Capriccio (1929) demonstrated that Mr. Stravinsky, by exception to his general rule, knew how to write a bravura display piece for piano and orchestra, with a Lisztian flair for rhetorical delivery, fully translated into the composer's own rhythmic and harmonic speech. The Symphony in C, (1940) Haydnian in many features of its construction, marked a high point in

(Continued on page 27)

HERBERT JANSSEN

Leading Baritone, Metropolitan Opera
and the San Francisco Opera

"Mr. Janssen's mastery of singing is exceptional."
—Olin Downes, N. Y. Times, Nov. 22, '47

Now Booking

OPERA - CONCERT - RADIO

Exclusive Management Ludwig Lustig, 11 W. 42nd St., Suite 1302, N. Y. 18

LILLIAN RAYMONDI

Soprano—Metropolitan Opera Association
"RAYMONDI JOINS IMMORTALS"

Brought to the part (Mimi) a splendid scope of tone. . . . Fully able to keep step with former great singers."

Dr. D. E. Jones, Scranton Tribune, Sept. 23, 1947
1235 Hancock St, Bklyn 21, N. Y.



RADIO

Collins Opera Has Premiere

A new "opera" which deserves to be heard again on the radio and also as a stage piece had its American premiere when Anthony Collins conducted his own Catherine Parr with the CBS Symphony on May 9. Brief (it takes only 16 or 17 minutes), witty and melodious, the music fits charmingly the miniature play by Maurice Baring, on which it was composed some 20 years ago. It might as well have been done yesterday, so fresh it seems. The story provides a historical satire on today's "husband and wife" radio breakfast programs, featuring King Henry VIII and his last and smartest wife, Catherine Parr. Their breakfast dispute begins over an egg too lightly boiled and ends with a crash of furniture and dishes after the question of whether Alexander the Great's horse was white or black has been thoroughly threshed out.

James Pease sang delightfully, with the pomposity becoming a gouty monarch and a rich, full tone whenever Henry let himself out in song. Mona Paulee was amusing as the Queen, stubborn, shrewish and still attractive. Belva Kibler had a small role as the Page who luckily for Catherine can't find the Prime Minister to deliver Henry's orders for execution. Mr. Collins also led music by Schubert, Arne and Mozart.

Leinsdorf Leads NBC Symphony

After a lapse of six years, Erich Leinsdorf, conductor of the Rochester Philharmonic, returned April 11 to lead the NBC Symphony in the first of four consecutive concerts (NBC, 6:30 P.M., EST). Since the formal winter season had ended the previous Saturday with Arturo Toscanini's performance of the Ninth Symphony, the orchestra was reduced to its off-season component of 60 players.

Mr. Leinsdorf opened his program with somewhat rigid readings of the Preludes to Bach's Cantatas Nos. 174, 18 and 29. His musical temper became less dour with Copland's Appalachian Spring, in which he discovered both the rhythmic bounce and quiet nostalgia of the contrasting episodes. At the end of the hour the well-worn Theme and Variations from Tchaikovsky's Suite No. 3 in G were brilliantly, if rather noisily, set forth.

The major work on the second program, April 17, was Rimsky-Korsakoff's Scheherazade. Mr. Leinsdorf's vigorous tempos and accurate dynamics made the popular music come alive, despite the orchestra's dull tone. The Overture to Gluck's Iphigenia in Aulis concluded the concert.

A lightweight, delightfully played program April 24 was made up of the Overture and Entr'act from Schubert's incidental music to Rosamunde; Music of the Spheres by Josef Strauss; the polka, Thunder and Lightning, and the Emperor Waltz by Johann Strauss, Jr.; Eduard Strauss' Race Track, Galop, and a Schubert Rondo, originally written for four hands, and orchestrated by Leo Weiner.

Mr. Leinsdorf's final concert, May 1: Borodin's Prince Igor Overture and Ravel's Pavanne for a Dead Princess, played in rather lackluster fashion, were followed by a sprightly performance of Dvorak's fine Symphony No. 1 in D major, Op. 60.

E. B.



James Pease, baritone; Mona Paulee, mezzo-soprano, and Anthony Collins (right), conductor-composer, during rehearsals for the first American performance May 9 of Mr. Collins' one-act opera, Catherine Parr, with the composer conducting the CBS Symphony

Radio Poll Results Announced

(Continued from page 4)

tional Harvester program, James Melton and Frank Black, now over CBS, formerly with NBC), and the RCA Victor Program (Robert Merrill, NBC), as third.

On the Lighter Side, the CBS Pause that Refreshes (Percy Faith and soloists), took second and Phil Spitalny's NBC All Girl Orchestra, the Hour of Charm, won third. Other switches in the voting were as follows: Vladimir Horowitz, second, and Robert Casadesu, third, reversed positions over last year; Alexander Schreiner remained as second organist, but Virgil Fox appeared as third instead of Richard Liebert; Risë Stevens rose to second while Eileen Farrell took her third place in Regularly Heard Women Singers; Maggie Teyte came out of a third place tie, reversed second place with Lily Pons, and tenors juggled spots in the Occasionally Heard Man Singer

class. Ferruccio Tagliavina, who was third last year, closed out last year's Jan Peerce for second, while Jussi Bjoerling took third.

Symphonies for Youth, Alfred Wallenstein's Mutual program with the Los Angeles Philharmonic, reappeared in the contest this year, winning second place as an educational feature. Ben Grauer retained his hold on second place as Announcer-Commentator, but Gene Hamilton of ABC nosed out Harl McDonald for third.

The readers of MUSICAL AMERICA will want to compare their opinions with the editors' and critics' and for that purpose, the Annual Readers' Poll will once again be conducted. The ballot will be found on page 6, and readers are invited to participate freely and frankly in their choice of favorites as well as to comment on the potentialities of music for television. The results will be published in July.

Rochester Philharmonic Retains Leinsdorf

ROCHESTER.—The 20th annual campaign of the Rochester Civic Music Association exceeded its \$113,000 quota by \$4,874. At the opening of the campaign President Edward S. Farrow announced that Erich Leinsdorf would again be conductor of the Rochester Philharmonic in 1948-1949. Lee H. McCanne was general chairman of the campaign.

Two leading Canadian music educators and 15 young Canadian composers attended the American Music Students' Symposium at the Eastman School of Music on March 6, and presented to Howard Hanson, director of the school, a collection of some 30 Canadian scores to be placed in the Sibley Memorial Library of the Eastman School. Among the composers represented in the gift are Healey Willan, Robert Fleming, Charles Peaker, Sir Ernest MacMillan and John J. Weinzwieg. Ettore Mazzoleni, principal of the Royal Conservatory in Toronto and associate conductor of the Toronto Symphony, and Arnold Walter, director of the Con-

servatory's senior school, were the educators from Canada who attended.

The Rochester Grand Opera Company presented Puccini's Tosca at the Auditorium Theatre on March 21, under the direction of Nicholas Rescigno. Pia Tassinari, Ferruccio Tagliavini and Claudio Frigerio headed a cast which also included William Wilderman, Lloyd Harris, George Tallone, George Glennon and Lydia Edwards.

A local chapter of the National Society of Musicians and Artists has been organized here, at the instigation of Mr. and Mrs. Edward Dickinson, Jr., who are president and secretary, respectively, of the group. The purpose of the organization is the fostering of young talent and the provision of opportunities for public appearance.

Among recent recitalists have been Eleanor Steber, soprano; Jeanette MacDonald, soprano; Catherine Crozier Gleason, organist; Cecilie Genhart, pianist, and the Paganini String Quartet. Alicia Markova and Anton Dolin appeared with their ballet company Feb. 28 under the auspices of the Civic Music Association.

M. E. W.

COPPICUS & SCHANG, Inc.

(formerly Metropolitan Musical Bureau)

Division

Columbia Artists Mgt., Inc.

113 West 57th Street, New York

LILY PONS

Licia ALBANESE

Jussi BJOERLING

Nestor CHAYRES

DE PAUR'S
INFANTRY CHORUS

Leonard de Paur, Conductor

Draper & Adler

Rudolf FIRKUSNY

CARROLL GLENN

MARYLA JONAS

Dorothy KIRSTEN

MATA & HARI

NAN MERRIMAN

DON GEN. PLATOFF
COSSACK CHORUS

Nicolas Kostrukoff, Conductor

SUSAN REED

PAUL ROBESON

Clara ROCKMORE

HAZEL SCOTT

Wm. Schatzkamer

SLAVENSKA
and her Ballet Variante

SPALDING

SPIVAKOVSKY

JENNIE TOUREL

TRAPP
FAMILY SINGERS

Dr. F. Wasner, Conductor

Vronsky & Babin

Juilliard Revives Oedipus Rex

Among the curious revenges of time one might well chronicle the fact that the Juilliard School presented Igor Stravinsky's opera-oratorio *Oedipus Rex* in four performances in April with student performers, with the enthusiastic approbation of the public. In the 21 years since its premiere the work has become a contemporary "classic," but how differently the critical tune sounded when it was first brought out! It was feverishly discussed, attacked and defended, and then quietly shelved, to join that shamefully large repertoire of important works which are given lip service by conductors and impresarios but which are almost never performed.

The enterprising Leonard Bernstein had conducted the only recent presentation of the Stravinsky masterpiece in New York last season with the New York City Symphony. On this present occasion it was paired with Jacques Ibert's operatic farce, *Angélique*, which, like *Oedipus Rex*, had its world premiere in Paris in 1927. The performances of April 22 form the basis of this review.

Interpretatively, *Oedipus Rex* presents a perplexing problem. Shall one perform it in straight oratorio style (as Mr. Bernstein did) and let the music carry the dramatic impact, or shall one costume the chorus and principals and exploit the tragic situations described in Cocteau's text? Both solutions have patent advantages and disadvantages, but the Juilliard production, ingenious and imaginative as it was, did not make the latter alternative very convincing.

The orchestra was seated in rising tiers. Above it sat the chorus, in costumes and masks, steeply banked almost to the top of the proscenium. A

OEDIPUS REX

Opera-Oratorio in two acts after Sophocles by Igor Stravinsky and Jean Cocteau. Latin words by Jean Daniélou, English translation of the Speaker's text by E. E. Cummings. Juilliard School, April 21, 22, 26 and 27.

Musical Direction: Edgar Schenkman
Stage Direction: Frederic Cohen
Scenic Direction, Costumes, Masks: Frederick Kiesler
Chorus Master: Ralph Hunter

ANGÉLIQUE

Farce in one act. Music by Jacques Ibert. Words by Nino. English translation by Ezra Rachlin.

Musical Direction: Edgar Schenkman
Stage Direction: Frederic Cohen
Space Set: Frederick Kiesler
Costume Design and Execution: Leo van Witsen

runway extended in front of the pit. The Speaker, clad in evening dress with a cloak, walked around it as he outlined the action of the piece, and *Oedipus* descended from his platform at the climax of the tragedy and again passed across it for his final exit. The other characters made their entrances from the sides, except for *Jocasta* who emerged from the rear of the top platform and sang her aria standing at the side of the chorus.

The disadvantage of this was the destruction of musical balance. Both the instruments of the orchestra and the voices failed to blend, owing to their dispersed locations. And with all gratitude for the pioneering spirit of the school and the hard work of the students, it must be admitted that the performance was amateurish in style and in some instances inadequate to the cruel demands of the score, notably in the opening choruses and in *Jocasta's* great solo.

The chorus masks were grotesque. Many of the figures looked as if they

had been fished from the Hudson River after a long winter. *Oedipus* resembled the Samson of a provincial opera company, with his improvised robes and shaggy hair, and the poor *Tiresias* almost swallowed his impossible beard and wig with every breath. The narrator's jaunty costume, also, would have been more fitting for a magician than a neutral figure in the action; one almost expected to see him pull a rabbit out of a hat.

Robert Harmon sang the role of *Oedipus* fervently and Margaret Roggero disclosed an ample voice as *Jocasta*, though she was not always able to cope with the fearfully high tessitura and cadenza-like passages. The others had also obviously been well trained. Mr. Schenkman's tempos were too fast most of the time to allow the chorus and soloists to declaim the Latin with proper dramatic emphasis and nuance. The orchestra, however,

played brilliantly and the final chorus was tremendously exciting.

Ibert's *Angélique* is musically trivial, but it is uproariously funny and the singers performed it for all it was worth. Marie Traficante as the shrewish wife both sang and acted well, and Robert Tevrizian as the Italian revealed a voice of rich promise in his mock aria and duet with the wife. If Gian-Carlo Menotti had not done the same sort of thing twenty times better in *The Telephone*, this musical farce would have seemed even fresher than it did. There was a notable improvement in the scenic department, also, in *Angélique*.

With all its faults, the production of the Stravinsky work was a feather in the cap of the Juilliard School and a demonstration that it is possible to keep abreast of the times while maintaining high musical standards.

ROBERT SABIN

New York Music Clubs Hold Convention



Ben Greenhaus

At the Biennial, left to right, Sigmund Spaeth, Geoffrey O'Hara, Mrs. Warren Knox and Gustave Reese confer

Willard Rhodes on Problems of Opera Presentation; Fred Erdman on The Urgency of Performing Fees for the Composer; John Tasker Howard on Acquainting Program - Makers with American Music; John Schulman on The Status of the Copyright; Lamar Stringfield on Program Making

Forum discussions, elections, concerts and business meetings filled the New York Federation of Music Clubs' biennial convention at the Hotel Waldorf-Astoria in New York from May 5 through May 8. Mrs. Warren Knox was re-elected president of the Federation and Mrs. Harry C. Schroeder of Brooklyn was again elected first vice-president. Others renamed to their posts were Mrs. George S. Morris, second vice-president; Mrs. Jessie Nash Stover, third vice-president. Mrs. A. Stuart Carpenter, corresponding secretary; Mrs. Edward French, recording secretary; and Mrs. Edward H. Neary, treasurer. Mrs. Edgar Stillman Kelley was elected a member-at-large of the board.

Mrs. Royden J. Keith, national president of the Federation of Music Clubs, was honored at a reception on May 5. The musical program was provided by Lili Miki, pianist; Gunnar Knudsen, violinist; Charles Haubiel, pianist, in a solo group of his own works; and Roy Johnston, bass-baritone. On May 6 a round table discussion was devoted to music in films. The Arch of Triumph with a score by Louis Gruenberg was shown. Mildred C. Coates, soprano, sang works by Mascagni, Ethel Glenn Hier and Wagner. The chairman of the Music in Films Committee is Mrs. Rose Gores Rockwell. A list of recommended films was selected.

The Branscombe Choral gave a concert honoring the federation May 6 in Town Hall. Floyd Worthington, baritone, was soloist. Problems of the American Composer were discussed May 7 at a forum and concert sponsored by the Composers-Authors Guild of which Geoffrey O'Hara is president. Mrs. Warren Knox, state president greeted members. Speakers and topics included

for American Audiences; Gustave Reese on The Problems of Music Publishing; and Sigmund Spaeth on the American Composers for the Screen. A special feature of the musical program was the first performance of Jacques Wolfe's *The Congo* by George Britton, baritone.

The musical program on the evening of May 7 listed works by Griffes, Mrs. H. H. A. Beach, Hageman, O'Hara, Stoessel, Gaines, Schuman, Shalit and Gershwin, and American folk songs. Performers listed were Carol Finch, pianist; the Warwick Summer Choral led by Kate Fowler Chase; Mary and Virginia Drane, duo-violinists; Reinald Worrenrath; and the Concert Choral of Teachers College, direct by Harry R. Wilson. On May 8 the speakers included Charles Haubiel, chairman of folklore research, and Dorothea Lawrence. The Chorus of Fort Hamilton High School under Marie König sang. Mrs. Ella G. Sonkin, state chairman for folk dance, presided over a square dance and folk dance program at Dewey Junior High School in Brooklyn. Emma S. Will was leader and Josephine Taylor pianist.

Speakers at the Teachers Forum on May 8 included Mrs. Warren Knox, Bernice Frost, Russell Carter, Charles Haubiel, Frank La Forge, and Leslie Hodgson. Musical performers listed were Tamara Brooks, Lawrence Schwarz, Barbara Shure, Charles Knower, Selma Gluck, Edward Cogen, Eileen Grappel, Jacqueline Ejelian, Mae Salesky, Joel Cogen, Anita Cohen, Joyce Barnes, John Ryan and Gilda Muhlbauer. Mrs. Guy Patterson Gannett, former national president was a guest of honor at the banquet on May 8. Performers included the Morning Choral under Herbert Stavelly Sammond; Eunice Gardiner, pianist; and the Schubert Male Singers under Carlyle Duncan.

EASTMAN SCHOOL OF MUSIC of THE UNIVERSITY OF ROCHESTER

HOWARD HANSON, *Director*

RAYMOND WILSON, *Assistant Director*

Undergraduate and Graduate Departments

SUMMER SESSION

June 28 - August 6, 1948

FALL SESSION

September 27, 1948 - June 11, 1949

For further information address:

ARTHUR H. LARSON, *Secretary-Registrar*

EASTMAN SCHOOL OF MUSIC, Rochester, N. Y.

RECITALS

(Continued from page 24)

Mr. Stravinsky's neo-classicism, and, incidentally, provided an interesting subject for comparison with the more recent and less rigidly planned Symphony in Three Movements.

In the Symphonies of Wind Instruments, Mr. Stravinsky was somewhat less successful than Ernest Ansermet had been in the premiere broadcast of the revised version (reviewed in *MUSICAL AMERICA*, February, 1948) in establishing a satisfactory fusion of instrumental colors; the upper winds sounded a bit too harsh and odious, and the total sonority was less round. In the main, however, the composer was successful in enabling his players to capture the nobly elegiac character of the uncompromising and oddly static score. With the Danes Concertantes Mr. Stravinsky dealt less ably, and did not offer as fluent or as sprightly a performance as the orchestra of the Ballet Russe de Monte Carlo, despite its patent deficiencies, has learned to give.

Miss Kassman surmounted the hazards of the Capriccio ably, keeping

the rhythm firm and playing all the correct notes. The ensemble would have profited, however, not only from a more vigorously projected piano tone, but also from less cramped and uneasy conducting on the part of Mr. Craft. Like the Capriccio, the Symphony in C also suffered from the conductor's inability to attain balance in the orchestra; it seemed an extraordinary tour de force that he got through at all. Mr. Stravinsky, it appears, was pleased by Mr. Craft's ministrations, and subsequently wrote a letter to Virgil Thomson of the *Herald Tribune* calling him to task for failing to praise the young musician's talents. C. S.

Music for Harpsichord and Recorder Times Hall, April 11

Concertos by Bach and two of his sons, sonatas by Domenico and Alessandro Scarlatti and a delightful work by Robert Woodcock made up this interesting program of 18th century music for harpsichord, recorders and strings presented by Edith Weiss Mann and her chamber group. The players were Mme. Weiss Mann, harpsichord; her son, Alfred Mann, and John Krell, recorders; Annie Steiger and Ann Purcell, violins; Karl Doktor, violin; Eva Heinitz, cello, and George Koukley, double bass.

Woodcock's Concerto in A minor was scored for two soprano recorders and strings, K. P. E. Bach's Concerto in D minor and J. C. Bach's Concerto in G major for harpsichord and strings, Scarlatti's Sonata in F for recorder, two violins and basso continuo, and J. S. Bach's own transcription of his Fourth Brandenburg Concerto for harpsichord, two recorders and strings. Mme. Weiss Mann was heard in Bach's Italian Concerto and Alessandro Scarlatti's four sonatas for harpsichord alone. Her precise and energetic playing was somewhat marred by the dull tone of her instrument. E. B.

Rudolf Serkin, Pianist Carnegie Hall, April 12

For this superb recital one can find only praise. Mr. Serkin played nothing that was not thrice-familiar: Mozart's Fantasia in D minor (K. 397); Beethoven's Sonata in F sharp major, Op. 78; Brahms' Variations and Fugue on a Theme of Handel; and Chopin's Twenty-Four Preludes, Op. 28. But he poured into each work such a wealth of feeling and concentration and thought that the listener carried home a treasure of crowding impressions and memories.

Mr. Serkin's performance of the Mozart Fantasia was a little dry in tone and nervous, for all its beautiful phrasing and nobility of style. But when he reached the Beethoven Sonata he was fully at home with his audience. The easy flow of the melodically lovely first movement was dramatically contrasted with the rhythmic frenzy of the finale. Over the whole sonata hung a magical glow of inspiration.

Mr. Serkin's monumental interpretation of the Brahms-Handel Variations and Fugue is familiar to most of his admirers; but it has not lost a trace of its freshness and power. His careful choice of tempos, his unerring sense of structural development and, above all, his intensity of approach make this a definitive performance. The fugue builds in one rhythmic pulse to its tremendous final page without a tremor, as Mr. Serkin plays it.

Quite as remarkable in another way was his conception of the Chopin Preludes. Seldom does one hear these masterpieces played with the epigrammatic concentration of mood and structural analysis which Mr. Serkin brought to them. Even such hackneyed preludes as the one in C minor took on new values. By allowing a brief pause after each one, he



Genia Robinor

Alice Smiley

enabled the listener to absorb its content and prepare himself for a change of atmosphere. The generous group of encores consisted of Chopin Etudes. R. S.

Rosalie Talbot, Pianist Town Hall, April 14

Rosalie Talbot played the Schubert Sonata in A, Op. 120, as her major number, after a Bach-Busoni choral prelude and the Sinfonia from Bach's Partita in C minor; and then, following a Chopin group consisting of the F sharp Impromptu, the posthumous Nocturne in C sharp minor and the B Flat minor Scherzo, did her most effective playing in a group by Poulenc, Scriabine, Shostakovich and Prokofiev. Tone of good quality was one of her best assets throughout, and there was always apparent a fundamental musical responsiveness even when the musical essence was not fully exploited. C.

Roland Gundry, Violinist and Grant Johannesen, Pianist

Town Hall, April 15

Sonata, Op. 4 Mendelssohn
Fantasia in C major, Op. 159 Schubert
Sonata Helen Taylor
(first performance)
Sonatine Chavez
Sonata in A minor, Op. 105 Schumann
Second Sonata (1917) Milhaud

Mr. Gundry and Mr. Johannesen, each of whom has been heard previously in solo recital, joined forces for the first time and produced ensemble work of fine integration and balance. Interpretatively they were comfortable in both the Romantic and modern works. Of the former the Schubert came out best. With the aid of coloring and sensitive phrasing, the recitalists captured and admirably contrasted its tender and joyous moments. The early Mendelssohn sonata was given an understanding and spontaneous performance, but the first movement of the Schumann lacked fire and abandon. There was no such lack in the Chavez Sonatine, whose barbaric sonorities were thrillingly projected without excessive percussiveness. The contrasting moods of Milhaud's youthful Second Sonata were carefully juxtaposed.

The Sonata of Helen Taylor (Mrs. Johannesen) was selected under the auspices of the National Association of Composers and Conductors. Its first two movements with their well knit construction and fresh melodic ideas in dissonant diatonic idiom seem mismatched with the obviousness of its jazzy third movement. A. B.

Genia Robinor, Pianist Town Hall, April 17, 2:30

Miss Robinor, who has previously been heard here in chamber groups, made her first solo appearance in a program that offered as its principal works Bach-Busoni's Chaconne and Beethoven's Waldstein Sonata. There were also several shorter works by Chopin, Turina, Scarlatti, Copland, Medtner, Kabalevsky and others.

The pianist's excellent technique met with ease and fluency the mechanical demands her program imposed. Her tone was agreeable on the lower dynamic levels and she achieved passages of a refined pianissimo in the (Continued on page 33)

MERTENS, PARMELEE & BROWN, INC.

Div.: Columbia Artists Mgt. Inc.
113 West 57th St., New York 19, N. Y.
Includes Under Their Management

LUNDE

Pianist

MacWATTERS

Soprano

MORLEY & GEARHART

Duo-Pianists

ODNOPOSOFF

Violinist

JAMES PEASE

Baritone

REGULES

Pianist

ST. LOUIS SINFONIETTA

GYORGY SANDOR

Pianist

SVETLOVA

Ballerina

TRAVERS

Violinist

MARY VAN KIRK

Contralto

WATSON

Contralto

MERTENS, PARMELEE & BROWN, INC.

Div.: Columbia Artists Mgt. Inc.
113 West 57th St., New York 19, N. Y.
Includes Under Their Management

APPLETON & FIELD

Duo-Pianists

BERNETTE

Pianist

ANNE BROWN

Soprano

JOHN CARTER

Tenor

DONALD DAME

Tenor

DILLING

Harpist

GORODNITZKI

Pianist

NIKOLAI & JOANNA GRAUDAN

Cello-Piano Duo

City Center Opera

(Continued from page 12)

dence following by 24 hours the San Carlo performance of the same opera at the Center Theater. Frances Yeend again sang the name part, William Horne was Alfredo and Giuseppe Valdengo the elder Germont. The remainder of the cast included Lenore Portnoy, Mary Kreste, Nathaniel Sprinzena, Arthur Newman, Jess Randolph and Norman Scott.

Miss Yeend and Mr. Horne both sang well. The soprano was especially effective in the duet with Mr. Valdengo in Act II. Jean Morel conducted.

La Bohème, April 17

The second Bohème of the season did not provide one of the City Opera's most distinctive evenings. Evelyn Keller, singing the part for the first time, made a choice Mimi from the visual standpoint, by reason of her resemblance to Jennifer Jones and her quiet refusal to employ any devices of self-advertisement which might break the fragility of her characterization. Her singing, however, was monochromatic and not altogether easy, although her voice is a lovely one which could sound very winning indeed if only she would learn to produce it better. The first act finale provided an instance of her vocal limitations, for she contented herself with a final G, allowing Mario



Adelaide Bishop



Norman Scott

Binci, the Rodolfo, to take the high C—it really was a C, and not the usual B—without competition.

It was a good C, free and easy and resonant, and something of a relief after the pinched tone quality of Mr. Binci's singing earlier in the act. Apparently all he needed was a bit of warming up, for from the beginning of the second act to the end of the opera his tone was round and agreeable in sound, with some of the sensuous languor for which one looks in an Italian voice. His acting, while effusive, was lively and to the point, and his good looks may make him something of a matinee idol.

The singing of Marguerite Piazza as Musetta was so smooth and capable that she seemed a candidate for the part of Mimi; her Musetta was not a satisfying soubrette, and one felt that she was miscast. The rest of the performance was nothing to remember, in singing, acting or stage direction. Mr. Halasz, however, kept a good balance between energy and flexibility. The cast was rounded out by Ralph Herbert as Marcello, Arthur Newman as Schaunard, Gean Greenwell as Colline, Julius Gutman as Benoit, Edwin Dunning as Alcindoro and Frank Murray as Parpignol.

C. S.

Menotti Double Bill, April 18

At the first repetition Gian-Carlo Menotti's *The Old Maid* and *The Thief and Amelia Goes to the Ball* unreel themselves with even more perfectly oiled machinery than at the City Center premiere April 8. As before, Amelia seemed the better considered musical work of the pair, though *The Old Maid*, despite its featherweight musical values, was a lark from start to finish. Except for Marie Powers, who as the Old Maid, Miss Todd, nearly hammed herself right out into the lap of the audience, everyone in the two casts improved upon the already excellent first night performance. In *The Old Maid* and *The Thief*, Virginia MacWatters managed the high tessitura with delightful sang-froid, and Norman Young's voice attained a particularly rich resonance. In *Amelia Goes to the Ball*, Frances Yeend sang altogether beautifully, with the glitter, serene line and unblemished upper tones few lyric sopranos can preserve throughout an entire opera. William Horne's voice was freer than before, though his conception of the lover's part as something best suited to low comic talents like those of Zero Mostel hardly permits him to stay within the stylized frame of Mr. Menotti's opera buffa. Walter Cassel, as Amelia's enraged, jealous husband, kept his characterization within more tasteful limits, and sang splendidly. Both operas were deftly conducted, *The Old Maid* by Thomas P. Martin, and *Amelia* by Laszlo Halasz.

C. S.

Adelaide Bishop Makes Debut in Rigoletto, April 18, 2:30

The New York City Opera Company has a way of bringing forward extraordinarily gifted young artists noncommittally and without advance fanfare, leaving the excitement of discovery to the audience. One of the most stirring debuts of the spring was that of Adelaide Bishop, a lyric-coloratura soprano so pretty that

Gilda's history began to be true the moment she came onto the stage, so gleaming of voice that there is obviously room for her in any opera house where the management has an ear for lovely tone, and so honest and true in her deportment and expression of feeling that the legitimate theater might do well to pay attention to her. Except for occasional malaise in the formation of the top notes, a fault she ought to be able to eliminate with more study, her voice is unimaginably perfect for Gilda's music. It combines sweetness of texture with a sharp focus and the incisive edge which keeps it from getting lost in ensembles. Her phrasing and vocal coloring are full of musical awareness and unfailingly genuine in expressiveness. In every way, by temperament and training, she is right for the lyric stage; and she simply must finish straightening out her upper register so that she can become a really important singer.

The whole *Rigoletto* performance was meaningful, down to the last detail of unusually apt and evocative staging, under the direction of Leopold Sachse. Robert Weede repeated his well projected embodiment of the jester, and Rudolph Patrak approached the Duke's music with more stylistic finish than he had shown in his earlier assignments. Oscar Natzka's Sparafucile was again dark and sinister. The other performers, uniformly competent, were Norman Scott, Arthur Newman, George Vincent, Bette Dubro, Carroll Taussig, Lenore Portnoy and Elinore Parker. Even the ballet steps, choreographed by Arthur Mahoney, were fresh and interesting. Thomas P. Martin conducted with first-rate capability.

C. S.

Cavalleria Rusticana and Pagliacci, April 23

Three singers were new to the cast in the New York City Opera Company's third and last performance of the double bill. Arlene Carmen made her operatic debut as Lola in *Cavalleria Rusticana*, and Ann Ayars as Nedda and Norman Young as Tonio were heard for the first time in their roles in *Pagliacci*.

Miss Carmen's brief appearance in the minor role of Lola was vocally compelling. She sang the *Fior di giuggiolo* with sensuous voice quality and accuracy of pitch, and colored her rich, dark voice with meaningful nuance. Her stage movements looked studied, but did not detract from the favorable impression she made. Miss Ayars and Mr. Young acted with intensity and conviction. In the second act Miss Ayars shifted from the Colombine character to the real Nedda with extraordinary subtlety. In the preceding act she sang the *Ballatella* and her duets with Silvio and Tonio with eloquent fervor. Mr. Young made an immediate success with the Prologue, which he sang effortlessly and expressively, and his later vocalism was equally effective.

The casts for both operas were otherwise familiar. In the Mascagni opera Suzy Morris (in magnificent form) appeared as Santuzza, Irwin Dillon as Turiddu, Michael Rhodes as Alfio, and Mary Kreste as Mamma Lucia. The *Pagliacci* roster included Antonio Annaloro as Canio, Ralph Herbert as Silvio, and George Vincent as Beppe. Julius Rudel conducted both works.

A.B.

Don Giovanni, April 22

The vulgarization of *Don Giovanni* that passes for Mozart's masterpiece at the City Center was repeated for the last time this season before a numerous gathering. It must be a bizarre picture which any spectator not yet exposed to an authentic performance of *Don Giovanni*, carries away from this representation, laden with its sorry garniture of Theodor Komisarjevsky's heavy clownery!

Oscar Natzka, who made his debut in *Rigoletto*



Another Donna Anna (Rosa Cagnario) had been announced for the occasion, but it was Ellen Faull who again wore the mourning weeds of the Commendatore's vengeful daughter. Miss Faull has good vocal material and is reasonably musical. Her vigorous delivery of the revenge aria (which was inferior, by and large, to her management of the preceding recitative) was vociferously acclaimed, and the letter aria was a creditable if not truly successful attempt. Marguerite Piazza exhibited for the first time here her ideas of Elvira. These might have been more dramatically provocative if the settings and the grotesque stage business had not prevented the lady from composing a more definite and well-reasoned impersonation. Miss Piazza also has a good natural vocal equipment which suffers, however, from defects of schooling that reveal themselves in the hard, metallic quality of much of her singing. Properly guided, her Elvira might acquire a more positive and moving character than it has yet evolved.

(Continued on page 46)

ALEXANDER SVED

World Famous Baritone
Metropolitan Opera Association
Concert—Radio
Management: ANNIE FRIEDBERG
251 West 57th St., New York 19, N. Y.



LILLY WINDSOR

Lyric Soprano
"Rising star on the American scene"

CONCERT, OPERA, RADIO
Vincent Attractions, Inc.
119 West 57th St., N. Y. C.

LILY DJANEL

DRAMATIC SOPRANO

for America:
M. DePass, RKO Bldg., N. Y. 20, N. Y.
for Europe:
M. Norman, 88 Bd. L. Schmidt, Brussels, Bel.

NORMAN SCOTT

Basso

City Center Opera Co., N. Y. C.



EVA DELUCA

Lyric Soprano

"A soprano of great talent... a beautiful voice."

N. Y. Sun, Nov. 14/47
Pub. & Prom. Bur. Inc., 119 W. 57th St., N. Y. C. 19

LENORE PORTNOY

Soprano

City Center Opera Co.
1401 Steinway Bldg., N. Y. 19, N. Y.

BARTLETT AND ROBERTSON

Internationally Famous Duo Pianists

Steinway Pianos

Mgt.: Judson, O'Neill & Judd, Inc.

Columbia Artists Mgt., Inc., 119 W. 57th St.

CHARLES KULLMAN

American Tenor

Metropolitan Opera Association

Columbia Recordings

Mgt.: Judson, O'Neill & Judd, Inc.

Columbia Artists Mgt., Inc., 119 W. 57th St.

ARTHUR LEBLANC

Violinist

"Exceptional gifts." N. Y. Times
"To many... the ideal violinist." Toronto Telegram

Mgt.: Judson, O'Neill & Judd, Inc.

Columbia Artists Mgt., Inc., 119 W. 57th St.

LORENZO ALVARY

Basso

Metropolitan Opera



Mgt.: Judson, O'Neill & Judd, Inc.

Div. Columbia Artists Mgt.: 119 W. 57th St.

SANROMA

"One of the greatest pianists in America."

Mgt.: Judson, O'Neill & Judd, Inc.

Victor Records • Baldwin Piano

WHITTEMORE and LOWE

Duo Pianists

Mgt.: Judson, O'Neill & Judd, Inc.

Victor Records • Steinway Pianos

Metropolitan Makes Country-Wide Tour

(Continued from page 23)

Lucielle Browning's Suzuki was also on the minus side. Mr. Antonicelli's

NATIONAL CONCERT AND ARTISTS CORP.

711 Fifth Avenue, New York

Concert Division

MARKS LEVINE, Director

Includes for 1948-49



**LOUIS
KAUFMAN**

"Top notch
violin playing."

N. Y. World-Telegram



**HERTA
GLAZ**

Contralto
Metropolitan Opera



**ROSALIND
NADELL**

Mezzo-Soprano
Concert-Opera-Radio



**ASTRID
VARNAY**

Leading Wagnerian
Soprano
Metropolitan Opera



**JOSEPHINE
ANTOINE**

Leading Coloratura Soprano
Metropolitan Opera Ass'n.
"Has few equals in concert singing."
Detroit Free Press.

LUIGI INFANTINO
LYRIC TENOR

**DANIZA
ILITSCH**

Leading Dramatic Soprano
Metropolitan Opera Association
CONCERT — OPERA — RADIO

**JOHN
FEENEY**

IRISH TENOR
Concert — Recital — Radio

DORIS DOREE

Leading Dramatic Soprano
Covent Garden Opera, London
(2nd Successive Season)
Now On European Tour
Available in America Fall 1948
Opera — Concert — Radio

**KURT
BAUM**

Leading Tenor, Metropolitan Opera
Pers. Rep.: Michael de Pass
1270 Sixth Ave., New York 19, N. Y.



**EVELYN
SACHS**

Contralto
Metropolitan Opera
Chicago Opera
Opera — Concert — Radio

conducting was much warmer and more vital than in his earlier La Bohème.

Un Ballo in Maschera on April 21 turned out to be one of the best balanced of all the performances. Messrs. Bjoerling and Warren were at the peak of their powers, and Miss Elmo again scored heavily with her sorceress. Stella Roman sang some passages beautifully, but at times found difficulty with the upper tones and with the pitch. Inge Manski made a sprightly and well sung page, and Giacomo Vaghi and Lorenzo Alvary were the sinister conspirators. Fritz Busch's conducting was not always in the Italian tradition, though it had strong dramatic impetus.

The double bill of Cavalleria Rusticana and Pagliacci on April 22 was not heard by this reviewer, but was reliably reported to be one of the less impressive productions. The former was sung by Regina Resnik, Martha Lipton, Frederick Jagel, Francesco Valentino and Claramae Turner. The cast of the latter listed Florence Quarataro, Ramon Vinay, Giuseppe Valdengo, Leslie Chabay and Hugh Thompson. Mr. Antonicelli conducted both operas.

One of the surprises of the whole Met season was that The Magic Flute attracted a capacity audience April 23, for the work had not been heard here previously in a professional performance, and except for Mr. Pinza there were no lustrous names in the cast. The production seems to have declined in precision and musical values now that it is no longer under Bruno Walter's command, though the conducting of Friez Stiedry was authentic and spirited. Polyna Stoska's bright singing as Pamina was the highlight of the vocal display. Mr. Pinza's Sarastro was dignified but lacked the sonorous low tones and, amiable as was Charles Kullman's Tamino, his singing left much to be desired. Mimi Benzell accomplished the Queen of the Night's coloratura with accuracy, though with little tonal beauty. Jerome Hines' brief role as the High Priest was outstanding for his smooth and valid vocalism. The Three Ladies of Irene Jessner, Maxine Stellman and Martha Lipton were often harsh and uneven, and were completely outclassed by the melodious trio of Genii, Paula Lenchner, Inge Manski and Herta Glaz. John Brownlee was an adroit comedian as Papageno, but again his singing was less than adequate.

The final La Traviata at the matinee April 24 turned away 4,000 would-be listeners, and prices as high

as \$50 were being offered in the lobby for tickets. Those who got in heard a dramatically intense performance, but one the vocal glories of which were largely confined to the singing of Mr. Warren. Miss Sayao was not in best voice, though once the coloratura hazards of the first act were passed she sang with agreeable finesse. Jan Peerce likewise made up in finish what his singing lacked in power. Mr. Antonicelli made a great deal of the score, and gave the most revealing account of his abilities of any opera that he conducted.

ALBERT GOLDBERG

BALTIMORE

BALTIMORE.—The Metropolitan Opera's 21st Baltimore season was financially as well as artistically successful and the company was happy to announce that the guarantors would not be called on to make up any deficit.

The season opened at the Lyric Theater on March 9 with Leonard Warren singing the title role in Verdi's Rigoletto. Giuseppe di Stefano sang the part of the Duke, replacing Jan Peerce who was ill, and Carmen Gracia sang Gilda. Pietro Cimara conducted.

The company returned to Baltimore on March 29, performing Mozart's Don Giovanni. Ezio Pinza sang the Don with much elegance and Salvatore Baccaloni gave an excellent performance of Leporello. Polyna Stoska, a newcomer to Baltimore, sang Donna Elvira; Rose Bampton made an imperious Donna Anna; Bidu Sayao was charmingly vivacious as Zerlina; Lorenzo Alvary sang Massetto, and James Melton was Don Ottavio.

La Bohème, with which the Metropolitan closed the season on March 30, had a well-rounded cast. Licia Albanese made a splendid impression as Mimi; Jussi Bjoerling, as Rodolfo, received an ovation from the audience; John Brownlee made a convincing Marcello and Frances Greer was a sparkling Musetta.

H. K. BORNSCHEIN

RICHMOND

RICHMOND.—The muddled railroad situation did not bother local opera lovers, who packed the Mosque Theater to capacity for the Metropolitan Opera Association's presentation of La Traviata on March 31.

Despite the hardship of having to abandon their special train in accordance with ODT regulations and to use

(Continued on page 54)

NATIONAL CONCERT AND ARTISTS CORP.

711 Fifth Avenue, New York

Concert Division

MARKS LEVINE, Director

Includes for 1948-49

**GLADYS
SWARTHOUT**

Mezzo Soprano

Metropolitan Opera Association
OPERA — CONCERT — RADIO — SCREEN

**ROBERT
Weede**

American Baritone

Metropolitan Opera Association

JEAN DICKENSON

Coloratura Soprano

CONCERT — OPERA — RADIO

**LUBOSHUTZ
and
NEMENOFF**

"Perfection in Two Piano Playing"
—Dr. Serge Koussevitzky
Baldwin Piano

MACK HARRELL

Leading Baritone

Metropolitan Opera Association
San Francisco Opera Association



**ELLABELLE
DAVIS**

Sensational Negro Soprano



**ANNA
TURKEL**

Soprano

"Outstanding Achievement"
Town Hall, March 23, '48
Noel Straus, N. Y. Times



**MARY
HENDERSON**

Soprano Met. Opera Ass'n.

"Has a vocal and musical security, unknown in soprano."
J. F. Lissfeldt,
Pittsburgh Sun Telegraph

**IVA
KITCHELL**

DANCE SATIRIST
TOUR NOW BOOKING

WINIFRED HEIDT

Contralto

CONCERT — OPERA — RADIO

**INGE
MANSKI**

Soprano

Metropolitan Opera Ass'n

CONCERT — OPERA — RADIO



Read

PENNARIO PLAYS IN VINCENNES

Officers of the Vincennes, Indiana, Civic Music Association are shown with Leonard Pennario, pianist, after his concert there recently. Left to right, standing: Mrs. J. T. Brokhage and Miss Simone, members of the Board of Directors; Mr. Hoffman, treasurer; Mr. Sebring, member of the Board of Directors; Mr. Flummerfelt, president, and Miss Utley, secretary

Premiere Heard in Spartanburg

Gerschefski's Ballad, Half Moon Mountain, Performed at South Carolina Festival

SPARTANBURG, S. C.—Converse College Music School in Spartanburg proved April 30 that there is yet room



Edwin Gerschefski

for wide experimentation in American music, when the Spartanburg Music Festival gave the premiere of an American folk ballad, Half Moon Mountain, by Edwin Gerschefski, dean of the school of music.

Mr. Gerschefski, who says he often finds poetry in his daily newspaper, took the ballad word for word from *Time* magazine, as written by Contributing Editor Robert Hagy in May, 1947. The story of the hardy mountaineer, Gil Pitt, is arranged in four parts for orchestra, women's chorus and baritone soloist.

The work was presented by an orchestra of 66 players, a 70-voice women's chorus, and Maury Pearson, baritone, with Pedro Sanjuan conducting. The opening, a repetition of the title Half Moon Mountain by the chorus, is perhaps, with its orchestral accompaniment, a little spectacular for the simple mountain tale. The booming baritone immediately takes up the story in Part I, 55 Minutes from Broadway, with an effective, folksy once-upon-a-time rhythm, relating the way in which Gil Pitt fought off civilization for 81 years up in the Ramapos Mountains, only 30 miles from Manhattan.

Part II, Land of Plenty, is a descriptive minuet and trio, with the women's voices telling how the hills furnished most of Gil's needs. The orchestra and chorus follow with the zooming sound of autos and civiliza-

tion moving nearer as Gil retreats up into the mountains.

Soft, romantic music with plucked violins, is used in Part III, Black Haired Woman. This section describes Gil's companion, Maggie Gannon, "who had borne a brood of children over at Stony Point before she came to live with Gil."

The couple fell sick in the winter of 1946 and nearly froze to death. Here a brief interlude by the orchestra is portentous of the tragic end. A rescue party took them to a hospital. When they got well they were sent to the county poor farm, but they ran away and returned to Half Moon Mountain in the last part, Back to the Shack.

The closing scene, followed by the last echo "55 minutes from Broadway," reaches true drama, and is the most effective moving of the entire ballad.

The story was well sung, dramatized and enunciated so that it was easy to follow. But on the whole it was somewhat slow to hold the interest of listeners. CARRIE JACKSON

St. Louis Hears Guest Conductors

McArthur Leads Post-Season Concerts — Leinsdorf Appears Earlier in Season

ST. LOUIS.—Glancing backward over a period of several months one sees a considerable array of orchestral concerts. During the absence of Vladimir Golschmann early this winter, Erich Leinsdorf took charge of several programs of the St. Louis Symphony with good artistic results. Mr. Golschmann returned shortly after the first of the year and during January and February delighted his audiences with admirably chosen programs in the course of which such artists as Jesus Maria Sanroma, Patricia Travers, Harry Farberman and Robert Casadesu were heard as soloists.

Miklos Gafni, the Hungarian tenor, though scheduled to sing in the late February pair of concerts, was ill and the program was, consequently, devoted exclusively to orchestral works. These included a Poème Symphonique, by Marcel Landowski, Debussy's Nuages and Fêtes, an Overture and Allegro by Couperin, Strauss' Till Eulenspiegel and Shostakovich's First Symphony. The closing subscription concerts of the season took place March 5 and 6. The soloist was a 14-year-old local pianist, Eloise Polk Wells, who showed great promise in her performance of Beethoven's C major Piano Concerto. Mr. Golschmann gave painstaking presentation of a suite from Handel's Water Music and of Brahms' First Symphony.

Two post-season concerts were given by the orchestra under Edwin McArthur in March. The soloist at the second of these, March 20, was Lauritz Melchior, tenor. He sang a group of Scandinavian songs and German Lieder, as well as extracts from Lohengrin and The Flying Dutchman.

The Civic Music League closed its season with a concert by the Chicago Symphony under Artur Rodzinski on March 30. It was the conductor's first appearance in St. Louis. The program contained such standard pieces as Beethoven's Eroica Symphony, Strauss' Till Eulenspiegel and the Parsifal Prelude.

Stanley Chapple, who conducted the Philharmonic in its concert March 11, provided one of the most distinguished concerts in the history of that organization. His leadership revealed great authority and complete technical grasp. The orchestra, in exceptionally good form, was heard in Ormandy's arrangement of Bach's Sleepers, Wake, and what is thought to have been the first performance in St. Louis of Dvorak's First Symphony. Vaughan-Williams' Serenade to Music was presented with 16 voices from the St.

Louis Grand Opera Workshop. A sprightly performance of Schubert's Rosamunde Overture completed the program.

The Friends of Music gave the third and final event of their Chamber Music series March 9. Performers included a string ensemble consisting of Harry Farberman, Herbert Van den Berg, Abraham Skernick and Edgar Lustgarten. Graziella Pampari, harpist, Albert Tipton, flute and Edward Murphy, horn. The program offered Mozart's Horn Quartet, K. 407, a sonata of Debussy and Brahms' String Quintet, Op. 111.

Joseph Szigeti gave a superb recital at the Kiel Opera House early in February. His program, which enchanted a huge audience, consisted of Beethoven's Kreutzer Sonata, the Mendelssohn Violin Concerto, a Paganini Caprice and pieces by Schubert and Stravinsky.

Artur Rubinstein appeared as soloist with the orchestra at the concerts Feb. 21 and 22. The pianist played the Second Concerto of Brahms, in which Mr. Golschmann and his forces supplied a fine orchestral background. A huge audience, part of which had to be accommodated on the stage, acclaimed the performance so riotously that Mr. Rubinstein found it necessary to play several encores before the concert could proceed with Mozart's G minor Symphony and an orchestral transcription by Lan Adomian of five piano preludes by Shostakovich.

Numerous local premiere marked the concerts under Mr. Golschmann's aegis in January and February. They included the Sea Interludes from Britten's opera, Peter Grimes; Metamorphosen, for 23 solo strings, by Strauss; Handel's Concerto in B flat major for harp and orchestra, with Marcel Grandjany as soloist; and Hindemith's Nobilissima Visione, an orchestral suite of three places taken from his ballet, St. Francis. Other soloists at these concerts were Zino Francescatti, in the Beethoven Violin Concerto, and Alexander Brailowsky, who played the Tchaikovsky First Piano Concerto.

The St. Louis A Capella Choir, under William B. Heyne, gave its 20th annual concert Feb. 27 at the Kiel Opera House. A program of religious music was given and the singers disclosed remarkable technical finish and warmth of tone in their finely blended singing. HERBERT W. COST

Festival Honors Dean Swarthout

Music Week at University of Kansas Opens with Performance of the Messiah

LAWRENCE, KANS.—The annual Music Week Festival of the University of Kansas, from May 2 to 8, centered about the celebration of D.

M. Swarthout's silver anniversary as dean of the university's School of Fine Arts. The festival opened with a commemorative performance of the Messiah under Dean Swarthout's direction in Hoch Auditorium. The student soloists were Ruth Russell, soprano; Minerva Davis, contralto; E. M. Brock, tenor, and Charles L. Sager, bass. The choruses and orchestra were the University of Kansas Chorus of combined Glee Clubs, the A Cappella Choir and the University Symphony.

On May 3, the Annual Young American Artist program presented Evelyn Swarthout, Dean Swarthout's daughter, in a piano recital in Fraser

Theater. Miss Swarthout's program consisted of Bach's Sonata in D minor, Schumann's Etudes Symphoniques, Excursions III and IV by Barber, two excerpts from Copland's music for Our Town, and works by Robert Palmer, Albeniz, Villa-Lobos and Infante.

On May 4, Fine Arts Day, Stanley Chapple, conductor, was guest speaker at the All-University Convocation held in Hoch Auditorium in the morning. His topic was Fine Arts in Everyday Living. In the evening Dean Swarthout was honored at the Fine Arts Banquet, with Chancellor Deane W. Malott acting as toastmaster.

The University of Kansas Concert Course presented Frederick Jagel, tenor, in a recital in Hoch Auditorium on May 6. Accompanied by William Whitaker, his program was made up of music by Handel, Wolf, Brahms, Rachmaninoff, Medtner, Miaskovsky, Fauré, Poulenc, Debussy, Griffes, William Roy, and Creston. There was no charge for admission.

The final major event of the festival was the Lawrence Public Schools Concert. Jess Rose, baritone, was soloist in the Robinson and La Touche A Ballade for Americans, with Liberty Memorial High School Chorus and Orchestra under the direction of Paul Grover.

Other participants in the festival were choral and instrumental organizations from Lawrence grade and junior high schools, the Rotary, Kiwanis, Lions and Co-operative clubs, Pi Kappa Lambda, various churches of the city and radio station KFKU.

MYRON SANDS
Baritone
Soloist at St. Bartholomew's Church
1401 Steinway Bldg., N. Y. 19

MURIEL RAHN
Soprano
"One of the rarest beautiful voices of this generation."
Chicago Tribune
MGT.: DICK CAMPBELL
45 East 135th St., N. Y. C.

MYRON TAYLOR
Tenor
Indiana University
Bloomington, Ind.

AMELIA CARDWELL
Soprano
Oratorio - Recital - Opera
"... a lyric soprano voice of great purity and beauty eminently suited to the arias in 'The Creation.' Her coloratura was flexible and accurate."
—Dr. C. G. Vardell, Jr., Winston-Salem Journal-Sentinel
Address: 2312 Lafayette Ave., Greensboro, N. C.

NATHAN GORDON

"One of the Great Viola Players"
FRITZ REINER
1401 Steinway Bldg., New York 19, N. Y.

Grant Mouradoff's FOXHOLE BALLET

★ Available Individually
1401 Steinway Bldg., N. Y. 19, N. Y.

GANZ

SEASON 1948-49
Steinway Piano • Decca Records
Address: Hotel Pearson
190 East Pearson Street
CHICAGO - ILLINOIS

FRANZ ALLERS

Conductor
Concert Management Arthur Judson
113 W. 57th Street New York 19, N. Y.

DR. LOTHAR WALLERSTEIN

Stage Director:
Metropolitan Opera
State Opera, Vienna—La Scala, Milan
60 East 42nd St., N. Y. C. - Suite 2128

HERMAN ADLER

Conductor
Concert Management Arthur Judson
113 W. 57th St. New York

Philadelphia Hears Heavy Schedule

Concerts Given by Society of Ancient Instruments—Anderson in Recital

PHILADELPHIA.—The musical calendar has continued to be crowded with recitals and concerts. The 20th annual festival of the American Society of Ancient Instruments, Maurice Ben Stad, director, consisted of three concerts April 14 and 15. Marian Anderson, contralto, sang a recital April 8. Reginald and Gladys Laubin presented authentic American Indian dances April 14. The Musical Fund Society presented two more winners of its recent annual young artists' contest—Helen Kwalwasser, violinist, and Eloise Matthies, pianist.

A concert given by the Philadelphia Conservatory of Music presented new works by Boris Koutzen, Vincent Persichetti and George Garratt, performed variously by Mr. Koutzen, violinist; Mr. Persichetti, pianist; Elsa Hilger, cellist; William Bless, violinist; Dorothea Persichetti and Perry O'Neil, pianists.

The Guilet String Quartet played music by Haydn, Mendelssohn and Ravel on April 6. The previous evening the Opera-Tunity Guild presented excerpts from several operas. The Philadelphia Music Club concluded its season April 13 with a concert by the Club Chorus, H. Alexander Matthews, director; Edwin Davis, pianist, and Thomas Perkins, baritone, were guest artists. John Feeney, tenor, and Dorothy Parker, soprano, appeared in a joint program composed largely of Irish songs.

Grace Harrington, Philadelphia regional winner in the Rachmaninoff Fund contest, gave a piano recital, April 12, sponsored by the Philadelphia Art Alliance and the Fund. Roger M. Scott of the Philadelphia Orchestra played the Koussevitzky double-bass concerto in the course of his solo recital April 11. Guy Mariner, pianist, gave a recital the same evening. On April 6, Isaac Starr, pianist, appeared at the Art Alliance. On that afternoon the Matinee Musical Club presented Frank Guerrero, baritone, as soloist with the Club Chorus, directed by W. Lawrence Curry. Dorothy Candee, soprano, gave her debut recital April 14. Charles Wright, pianist, ended a Beethoven sonata series on the same date. Virginia Davis, soprano, sang a program of folk songs on April 16.

WILLIAM E. SMITH

Philadelphia Orchestra Ends Academy Season

PHILADELPHIA.—Following the custom of past seasons, the Philadelphia Orchestra, Eugene Ormandy, conductor, concluded its season of 28 pairs of subscription concerts in the Academy of Music with a request program. The works selected by popular vote were Mr. Ormandy's transcription of Bach's Toccata and Fugue in D minor, Beethoven's Fifth Symphony, Debussy's Prelude to the Afternoon of a Faun, and a suite from Strauss' Der Rosenkavalier.

Karol Szymanowski's Second Violin Concerto, with Angel Reyes as soloist, was the center of attention in the concerts of April 16 and 17. The surrounding bill offered Haydn's Clock Symphony, Sibelius' The Swan of Tuonela (with John Minsker playing the English horn solo) and Liszt's Les Préludes. Sylvia Zarembo, pianist, was soloist in a children's matinee concert April 10, and members of the Nadia Chilkovsky Dance Theater gave a ballet to music from Hanson's Merry Mount.

A large audience greeted Serge Koussevitzky and the Boston Symphony in the Academy of Music on April 15. The program contained



Billy Bennera

MORLEY AND GEARHART IN NEW BERN SERIES

After a concert given by Morley and Gearhart, duo-pianists, in New Bern, N. C.; left to right, seated: Mrs. John A. Guion, president of the New Bern Community Concert Association; Livingston Gearhart and Virgilia Morley; Mrs. Joe S. Johnson, general chairman of the Association. Standing: James Wolfe, organization director; Mrs. Lydia B. Allen, treasurer; Eleanor Jones, publicity director; Mrs. James N. Smith, Jr., secretary, and Mrs. Tom Brown, correspondent. Other artists on the series this year were Donald Dame, tenor, and Carolyn Long, soprano

Mozart's Jupiter Symphony, Prokofiev's Scythian Suite, and Sibelius' Second Symphony.

The New Chamber Orchestra of Philadelphia closed its season on April 4 with a notable all-Bach program conducted by Ifor Jones—the 155th Cantata, Ach! Mein Gott, Wie Lang, The Musical Offering, and the Coffee Cantata. The vocal quartet consisted of Ruth Diehl, soprano; Lilian Knowles, contralto; Fritz Krueger, tenor, and Edwin Steffe, bass.

W. E. S.

Juilliard Quartet Gives Recital

Curtis String Quartet Heard Twice—Guild for Contemporary Music Sponsors Concert

PHILADELPHIA.—Making its local debut, the Juilliard String Quartet performed music by Hindemith, Bartók and Beethoven in the Academy of Music Foyer on March 10. The concert was sponsored by the Philadelphia Art Alliance. The Curtis String Quartet—Jascha Brodsky and Louis Berman, violinists; Max Aronoff, violist, and Orlando Cole, cellist—were assisted by William Berman, violist, and Metta Taber, cellist, in a recital for the Tri-Country Concerts Association in Radnor High School auditorium, Wayne, on March 14. The Curtis group, with its assistants, also performed the Brahms Sextet in B flat at a concert of the New Chamber Orchestra of Philadelphia at the Academy of Music on Feb. 22. Ifor Jones, conductor, led the orchestra in an arrangement of the Mendelssohn Octet in E flat and Shostakovich's Piano Concerto in C, with Vladimir Sokoloff as soloist.

The second concert in this season's series by the Guild for Contemporary Music took place at the Philadelphia Art Alliance on February 19. Listed were Hindemith's Piano Sonata No. 3 and Eight Pieces for Strings; a Sonata for Violin and Piano by Bela Bartók, and choral works by Britten, Schuman, Barber, Copland and Vaughan Williams. The participants included Thomas Brockman and Maro Ajemian, pianists; Anahid Ajemian, violinist; a string ensemble from the New School of Music and the Philadelphia Choral Ensemble, conducted by James Fleetwood.

Among recent orchestral concerts

was the local debut of Ferruccio Burco, juvenile conductor, who led a group of Philadelphia Orchestra players at the Academy of Music on March 25. Elsa Hilger, cellist, and Edna Phillips, harpist, were soloists with the Philadelphia Conservatory Orchestra, conducted by Boris Koutzen, in Witherspoon Hall on March 8. Arthur Bennett Lipkin led the Germantown Symphony in the Germantown High School Auditorium on Feb. 26 in a program that included the Philadelphia premiere of Willson Osborne's Two Pieces for Brass Choir.

Choral Events

Recent choral events have included two Great Masters Concerts sponsored by the Bach Festival Society of Philadelphia. James Alan Dash led the Bach Festival Chorus and soloists in Haydn's The Seasons on Feb. 16 and Bach's St. Matthew Passion on March 22. Other choral events included performances of Verdi's Requiem, as part of the Great Choral Masterpieces series conducted by Alexander McCurdy, and by the Oratorio Choir of Westminster Choir College, Ralph Burrier, conductor; and concerts by the Haverford Glee Club, William Reese, conductor, the Milton College Choir of Milton, Wis., conducted by Bernhard Westlund, and the Mendelssohn Club, Harold W. Gilbert, conductor.

WILLIAM E. SMITH

Philadelphia LaScala Presents Otello

PHILADELPHIA.—Presented by the Philadelphia La Scala Opera Company in the Academy of Music on April 16, Verdi's Otello proved a welcome contribution to the local season. The title role in the Verdi masterpiece was authoritatively enacted by Giovanni Martinelli.

Cesare Bardelli was the Iago and June Kelly the Desdemona. Others in the cast were John Rossi, John Lawler, Lloyd Harris, Mildred Ippolito, and George Tallone. Giuseppe Bamboschek conducted.

The dances Verdi wrote for the Paris production of the opera, usually omitted in this country, were danced with choreography by William Sena and Lucia Sandos as prima ballerina.

W. E. S.

JACK ADAMS & Co.
11 West 42nd Street, New York
A Personalized Management of
Distinguished Artists

GUIOMAR NOVAES

"World's greatest woman pianist."

MARJORIE LAWRENCE

"Greatest Living Dramatic Soprano"

JACQUES THIBAUD

"One may go a lifetime without hearing a performance as exquisite as Thibaud's."

ZINKA MILANOV

The Greatest Star of
The Metropolitan Opera

RAMON VINAY

Leading Tenor, Met. Opera
Chosen by Toscanini for
LaScala, Milano

EFREM ZIMBALIST

World Famous Violinist
"An artist, every inch of him."
N. Y. Herald-Tribune

SAMSON FRANCOIS

First American Tour of Europe's
Newest Pianistic Sensation

EUGENE CONLEY

"One of the greatest tenors we have ever heard."

ROBERT BRERETON

"Virtuosity of a Horowitz,
Rubinstein or Josef Hoffman."

THE ROTH QUARTET

"The unsurpassed."
Olin Downes, N. Y. Times

ORCHESTRAS

(Continued from page 14)

furiously dynamic. There were, it is true, translucent charms of delicate tone in the Adagio, even if at moments this tone became glassy. But in the main it was tumultuous pianism, of taut nerves and high blood pressures. The brilliance and virtuosity of it all could not be called into question; the poetic and imaginative aspects of it, definitely could.

Mr. Walter, for his part, had an exceptionally inspired evening. The writer does not recall a nobler reading of the Tragic Overture or a more transfigured one of the Second Symphony. Measure, proportion, clarity and balance were achieved in supreme degree in the symphony. The conductor has done so many great things lately, some of them so spectacularly fine, that one might easily take his interpretation of a symphony so played to death as this one for granted. But what Mr. Walter accomplished with it in the present instance amounted to a fresh validation. With such a performance, so consecrating in spirit, so ravishing in orchestral sound, one can never tire of this masterpiece. H. F. P.

Horowitz Marks Debut Anniversary

New York Philharmonic-Symphony. Bruno Walter conducting. Vladimir Horowitz, pianist. Carnegie Hall, April 11:

Overture to Prometheus, Op. 43, Beethoven
Symphony in A major, No. 2, Op. 30, Daniel Gregory Mason
Piano Concerto in B flat minor, No. 1, Op. 23, Tchaikovsky

It was twenty years ago, Jan. 12, 1928, to be exact, that Vladimir Horowitz made his American debut with the New York Philharmonic-Symphony led by Sir Thomas Beecham, who was conducting the orchestra for the first time at that memorable concert. And it was also twenty years ago that Mr. Horowitz first performed with Bruno Walter conducting, in Berlin. He played the Tchaikovsky B flat minor Concerto on both occasions.

He celebrated this double anniversary with a magnificent performance



Vladimir Horowitz Walter Piston

of the work, which could scarcely be surpassed. For this was music which Mr. Horowitz obviously loved and understood; and the nuance and emotional intensity of his playing were as notable as its stupendous virtuosity. Mr. Walter provided a glowing accompaniment which was as distinguished as Mr. Horowitz's treatment of the piano part. The power and velocity of the pianist's octaves, his ability to bring out melodic strands from Tchaikovsky's most intricate passage work, the iridescence of his tone and impeccable rhythmic accent of his playing all belonged in the fabulous category.

Mr. Walter conducted a devoted performance of Mr. Mason's sentimental, diffuse and derivative symphony. The work discloses technical experience and skill of an academic sort, but where are the "variety and subtlety of expression and the structural precision" which the composer in his original program note declared possible only through tonality and inexhaustible in the light of what he terms "modern harmony"? Scarcely a measure of this symphony betrays any idea, harmonic or otherwise, which was not already well established a generation before it was written. The audience seemed to like the music, however, and Mr. Mason was recalled for repeated bows. R. S.

Stokowski Presides

At Children's Concert

Carnegie Hall, April 10, 11 A. M.

Leopold Stokowski proved to be an affable host, the kiddies' delight, at the New York Philharmonic-Symphony's fifth and last Young People's

Juilliard Gives Saint John Passion

At the second of its three concerts in Carnegie Hall, April 6, the Juilliard School of Music tackled nothing less than Bach's Passion According to Saint John. Robert Shaw conducted the Juilliard Chorus and Orchestra. The choir was reinforced by members of Mr. Shaw's Collegiate Chorale. A sizable array of assisting artists collaborated. Paul Hindemith (no less!) played one of the two viola d'amore parts, Howard Boatwright the other, Suzanne Bloch the lute, Eva Heinitz the viola da gamba, Robert Hufstader the harpsichord, and Ralph Hunter the organ. The soloists were Mariquita Moll, soprano; Florence Pillsbury, contralto; William Cooper and Blake Stern, tenors—the latter charged with the pronouncements of the Evangelist—Paul Ukena, Harry Wayne and Orville Wright, basses (the last named singing the words of Jesus.) Members of the Collegiate Chorale sat in some of the second tier boxes and lent their voices to the chorales. Presumably some of them were mixed with the choristers on the stage, who numbered something like 120.

It was in many ways a creditable though imperfectly balanced performance. But the Saint John Passion is no more child's play than the Saint Matthew and some of its technical obstacles are heart-breaking. There is no point in splitting hairs once again over the size of the chorus or regretting that it was not brought into closer conformity with the numbers at Bach's disposal. After all, Bach was not producing his Passions in spaces like Carnegie Hall. The interpretation was sincere, honest and alive, if not profoundly moving. The tone quality of the choristers was vital and frequently beautiful and many of the ensembles—like the Crucify him, We have a law, If thou let this man go,

Away with him—possessed the animation, spirit and impact they require. The chorales ranked among the better features of the occasion. But here one speculated anew on that principle which induces modern choral conductors to disregard with such singular persistence the fermatas that mark off the divisions of the chorales and which the composer unflinchingly indicated in his manuscripts.

There was not a little heavy and rather unfinished instrumental playing in the course of the evening. A conspicuous exception, however, was the subduingly beautiful bass arioso in the second part, with its veiled and mystical background of lute and two viole d'amore; and of the ensuing tenor aria with viola d'amore accompaniment. In the first of these, notably, the exquisitely sensitive tones of Mr. Hindemith's instrument contributed a disembodied loveliness not easily forgotten. Several of the vocal soloists found much of the going heavy, indeed. Mariquita Moll did some of the best singing of the evening, while Blake Stern delivered the taxing recitatives of the Evangelist acceptably, if without marked authority. A certain level of competence was achieved by Orville White in the utterances of Jesus, even if he did not give them their needful spirituality. William Cooper suffered cruelly in the long phrases and high tessitura of the tenor air, My Jesus, while the contralto, Florence Pillsbury, was sometimes only faintly audible.

The large gathering listened devoutly but did not hesitate to express its satisfaction in vigorous applause at the end of each part. After all, though not a highly finished or a memorably affecting interpretation, it was an earnest and sometimes a beautiful one. H. F. P.

Concert of the season. After telling the story on which it is based and conducting Beauty and the Beast from Ravel's Ma Mère L'Oye, Mr. Stokowski led the orchestra in four short works programmed to show off the woodwinds, with first desk men playing the solo parts. They were Joachim Anderson's Scherzino (John Wummer, flutist); Charles Jones' Cowboy Song (Harold Gomberg, oboist); Wagner's Adagio for Clarinet and Strings (Simeon Bellison); and the second movement of Weber's Bassoon Concerto (William Polesi). Bach's Fugue in G minor, Debussy's The Little Shepherd, and the Galop from Khatchaturian's Masquerade Suite completed the program. E. B.

Koussevitzky Leads

Piston Third Symphony

Boston Symphony. Serge Koussevitzky, conductor. Carnegie Hall, April 14:

Eine Kleine Nachtmusik, Mozart
Symphony No. 3, Piston
(First time in New York)
Symphony No. 2, D major, Sibelius

Walter Piston's Third Symphony, first made known to the world by Serge Koussevitzky in Boston on Jan. 9 and to New York by the same conductor in his final Wednesday evening program of the season, testifies to the constantly increasing power of the Cambridge composer's workmanship. Although the new symphony still contains some contradictory and puzzling elements of the sort that have always made Mr. Piston's music difficult to assess, it comes closer to real structural cohesiveness and singleness of purpose than any of his other large works with which this reviewer is acquainted.

In the past Mr. Piston's most serious musical ideas have sometimes had a way of thwarting themselves by suddenly becoming momentarily bromidic or sentimental or commonplace; his crystallization of a wholly personal

idiom has been rendered imperfect by an eclectic enthusiasm for various styles he has admired during his formative years. Traces of this eclecticism and this reliance on the commonplace still appear—now almost furtively—in the Third Symphony. But it is in the main a vigorous and individual work, marked by unflinching but unobtrusive skill in its contrapuntal writing, and forward-moving in its rhythmic propulsion.

The opening movement, Andantino, is described by Mr. Piston as "prelude-like." Despite initial materials of uncommon loveliness, the movement begins to seem inanimate about half way through, and in sum total is not dynamic enough to launch a large-scale work with adequate momentum. The scherzo which follows, however, maintains great metrical zest and employs an interestingly variegated, if rather gruff, orchestral color scheme. The slow movement—to this listener the finest of the four—proceeds with luminous clarity and warm emotion through a series of variations to an eloquent climax, which is followed by a quiet resolution. The finale, based on two themes, one fugal and the other march-like, pursues a sturdy course, (Continued on page 41)

DOROTHY WARENSKJOLD
LYRIC SOPRANO

MADELINE REED CONTRALTO
CONCERTS — RECITALS — TEACHING — phone: REgent 4-1406

SIGMA ALPHA IOTA
National Professional Music Fraternity
Kathleen Davison, National President, 1009 25th Street, Des Moines, Iowa

JOAN HAMMOND
AUSTRALIAN SOPRANO
Pers. Rep. L. MARRIOTT
75 Eaton Terrace
London S.W.1

MORLEY EVANS BARITONE
Concert - Opera - Radio
Inquiries to 1401 Steiway Bldg., N. Y. C.

MU PHI EPSILON
National Music Sorority
AVA COMIN CASE, National President
School of Music, University of Michigan, Ann Arbor, Mich.
National Executive Office: 8604 Maplewood Ave., Sylvania, O.
Bernice Swisher Osheiler, Executive Secretary - Treasurer

ALICE TULLY DRAMATIC SOPRANO
OPERA—CONCERTS—
Guest Soloist with Orchestras
1401 Steiway Bldg., 113 West 37th Street, New York

CHARLES HAUBIEL
in
THE PATH OF MUSIC
(piano lecture-recital)
THIS MODERN MUSIC
(illustrated lecture)
Coast-to-Coast Tour
1948-49 Now Booking
Concert Direction:
THE COMPOSERS PRESS, INC.
853 7th Avenue, New York 19, N. Y.

RECITALS

(Continued from page 27)

Chaconne and the Waldstein Sonata. But Miss Robinor rarely scratched more than the surface of the music she played. She seemed to have an instinctive feeling for all the varied styles but lacked the concentrative power to sustain large-scale works. In smaller items, however, she was more successful and the Chopin Trois Ecossaises and Kabalevsky's Three Preludes in particular were handled deftly and with finesse. A. B.

Music by Karol Rathaus Times Hall, April 16

Third String Quartet, Op. 41; Three English Songs; Fourth Piano Sonata; Op. 58; Psalm, XXIII, Op. 53, No. 3, for women's chorus, tenor solo and piano; Chorus from Euripides' Iphigenia in Aulis, Op. 61, for mixed chorus and French horn (first performance).

The impressive stature of Karol Rathaus' work as a composer is too little known in the United States. Since coming to this country in 1938, Mr. Rathaus has devoted himself quietly to his profession as a teacher—he is a faculty member of the Queens College music department—and has made no attempt to bring his music to widespread public attention. It was appropriate, therefore, for Queens College to bring his music forward, in the hope of winning for him here a position commensurate with the quality of his music and the reputation he enjoyed in pre-war Europe.

In his first one-man show in New York, Mr. Rathaus gave an account of himself in four branches of composition—chamber music, songs, piano music and choral music. The most commanding work in the program was the one which opened it, the Third String Quartet, composed in Europe in 1937. Atonal in harmonic plan and thoroughly alive in its really masterly counterpoint, the quartet at times bears a superficial resemblance to Bartók, though the inventive freshness of the themes and the passion of its utterance are entirely its composer's own. This is music worth repeated hearings, always moving and beautiful and always craftsmanlike. No small part of the propulsion with which the music reached the audience came from the Galimir String Quartet, which played with superb eloquence and freedom.

Of Mr. Rathaus' works composed in America, which filled out the rest of the evening, the most striking one was also the most recent—a Chorus from Euripides' Iphigenia in Aulis, set for a cappella mixed chorus and French horn. With well devised choral writing, the chorus captures the pessimistic sobriety of the Euripides text with lofty dignity and a Mahler-like touch of resignation. The modal horn part, heard both alone and with the chorus, adds a note of archaism which was inadvertently enhanced by the playing of the student soloist, whose tone sounded a little as though it were produced from the horn of a ram or a water buffalo.

None of the rest of Mr. Rathaus' recent music had quite the same value. The 23rd Psalm and the Three English Songs—The Oblation (Swinburne), Sweet Music (Shakespeare), and As I ride, as I ride (Browning)—were all agreeable enough, but hardly suggested the power of which the composer, at his best, is capable. The Fourth Piano Sonata, presented effectively enough by Mr. Rathaus himself, seemed curiously scattered and episodic, and was full of the kind of stylistic derivations which tempt a reviewer to turn tune detective. But the beginning and end of the program were more than enough to establish Mr. Rathaus as a creative artist of major sensibilities and skill.

The Queens College Choir, capably directed by John Castellini, chairman



Karol Rathaus

of the music department, sang the choral works, with the assistance of Charles Haywood, tenor, and Sol Berkowitz, pianist, in the 23rd Psalm. Ruth McVayne, soprano, sang the Three English Songs prettily, to superlative accompaniments by Herbert Grossman. C. S.

Alice Smiley, Violinist (Debut) Town Hall, April 17, 5:30

Alice Smiley, violinist, brought to her local debut a graceful, rather patrician style of playing. She used an intense "finger" vibrato instead of the more familiar wrist or arm motion, offset by a firmly restrained bowing arm. She drew a live, brilliant tone from her instrument, with an excellent control of dynamics, and her tempos were strong and decisive. Once or twice her violin refused to speak quickly enough on an attack, emitting a phlegmatic rasp, but for the most part her playing was very clean.

Her program included the Vivaldi-Respighi Sonata in D major, Mozart's G major Concerto, the first New York performance of a Symphonic Movement by Boris Koutzen (Miss Smiley's teacher), the Third Sonata of Delius, and a group of short pieces by Robert McBride, Camargo Guarnieri, and Joseph Suk. The Vivaldi and Mozart works were delivered with admirable precision and elegance of conception, showing a deeply rooted affinity on the part of the soloist for this type of music. The Delius Sonata was played with a certain timid sentimentality, making it rather charming in a blushing schoolgirlish way. Boris Koutzen's Symphonic Movement, written for violin and orchestra, might possibly sound better in full score. It is erratic music, with weakly developed themes, rapid changes of mood, and veiled, muddy harmonies. It abounds in exotic violinistic effects, queer harmonies and pizzicato grace notes, discordant double stops, declamatory ploughings of the G string, and so on. Brooks Smith was at the piano. G.

Luther Saxon, Lyric Tenor Town Hall, April 18, 3:00

Mr. Saxon's extraordinarily moving performance of The Crucifixion stood out in a group of Negro spirituals generally admirable for eloquent simplicity. But outstanding performance was confined to the spiritual group alone, for Mr. Saxon was never completely at home in other styles in a program which included arias of Handel and Puccini; Lieder of Schumann, Schubert, and Strauss; and songs of Hahn, Duparc, and Debussy. His feeling for Lieder and French songs was genuine, yet, barring Debussy's Mandoline, none was sufficiently worked out in details of color and phrasing to convey an altogether convincing mood though there were many moments of expressive warmth.

Vocally, too, Mr. Saxon's performance was uneven. While his upper tones were edgy and lacking in power, his pitch was consistently accurate and his light voice quality was pleasant

in the lower and middle registers. William L. King was the accompanist. A. B.

Paulist Choristers Town Hall, April 18

This concert was dedicated to Father Finn, founder of the group and its conductor for 36 years, in observance of his 50th anniversary in the service of church music. Father Foley, his successor, led the chorus of men and boys in a program that included works by Palestrina, Aichinger, Dowland, Gibbons and di Lasso; Sumer is Icumen in, sung in the original Welsh; excerpts from the Requiems by Mozart and Brahms; and music by Bach, Gretchaninoff, Borowski and Dubois.

The group showed considerable understanding and scholastic respect for the various styles in which it sang. The voices were well balanced, but lacked intensity, and the boys' voices in particular were disappointingly unresonant and unsure in their attacks and pitch. E. B.

Ditson Chamber Music Concert McMillin Theatre, April 20

This concert of contemporary chamber music was sponsored by the Alice M. Ditson Fund of Columbia University. The program listed Satie's Choses vues à droite et à gauche; Fine's The Great Wall of China, for soprano, flute, cello and piano; Wigglesworth's String Trio; Rivett's Quartet for Piano and Strings; Perle's Third String Quartet; and Wolpe's Passacaglia for piano. The performers were Broadus Erle, Sherman Soldscheid and Nannette Levi, violinists; Abram Loft, violist; Claus Adam and William Harry, cellists; Shirley Emmons, soprano; Ralph Freundlich, flutist; and Alvin Bauman, Mary-Louise Brown and David Tudor, pianists. N.

Musicians' Guild, Inc. Times Hall, April 19

One shudders to imagine what the fourth concert of the Musicians' Guild, Inc., would have been like had the order of the program been reversed. As it was, the works performed consisted of a Sonata for violin and piano by Virgil Thomson, Ross Lee Finney's Quartet in A minor, Bach's D major unaccompanied Suite for viola da gamba (usually played on the cello) and Mozart's G minor Quintet. How the lucubrations of Messrs. Thomson and Finney would have sounded if they had followed the sublimities of Mozart's heart-searching Quintet is a dreadful thought.

The artists concerned in the evening's transactions were Joseph Fuchs, violinist; his sister, Lillian Fuchs, a viola virtuoso of the highest order; Leo Smit, pianist; and the gentlemen of the Kroll Quartet, supplemented in the Mozart masterpiece by the violist, Carlton Cooley. If the modern exhibits did not create a profounder impression than proved to be the case, the fault assuredly lay not with the gifted performers.

Virgil Thomson's Sonata, which had been played here earlier in the season, proceeds innocently from nowhere to nowhere, suggesting to this listener, at least, no reflections whatever. Ross Lee Finney's Fourth Quartet, composed last year but heard in New York for the first time on this occasion, is more ponderable matter so far as structure and texture are concerned, but when all's said, scarcely rises above the level of adroit musical carpentry without any distinguishing elements of originality or significance of themes or ideas. The players of the Kroll Quartet performed it with earnestness and faultless taste. Both Mr. Fuchs and Mr. Smit served Mr. Thomson's exiguous sonata as though deeply persuaded of its importance.

The concert took on quite another complexion when Miss Fuchs appeared with her viola to administer

Bach. A more magnificent performance in every respect could scarcely be expected. Here were lordly command of technique, range and amplitude of tone and color, breadth of style and incisiveness of rhythm, not to mention an intense musical absorption (Continued on page 37)

Concert Division
W. COLSTON LEIGH, Inc.
571 FIFTH AVE.
NEW YORK 17, N. Y.

BONELLI

Famous American Baritone
Metropolitan Opera Assn.

CAROL BRICE

Contralto

GLAUCO
D'ATTILI
PIANIST
TOSCANINI
Calls his playing
"MAGNIFICENT"

DOROTHY
HUMEL
Pianist

"Dorothy Humel is an excellent musician and has a magnificent technique and a great personality."—Jose Iturbi.
Personal Representative
M. P. BICHURIN

ELENA IMAZ'
INTERNATIONAL
DANCE TRIO

AMPARO
ITURBI

Distinguished Pianist

JAGEL

Tenor

Metropolitan Opera Assn.

**RAY
LEV**

American Pianist

GRACE
PANVINI
Coloratura Soprano
OPERA — CONCERT
RADIO — THEATRE

KENNETH
SPENCER

Basso



Above, Anne Bollinger. Left, the solo quartet: from the left, James Pease, Virginia MacWatters, Nell Tangeman and David Lloyd. Right, Leon Fleisher. Below, William Kincaid



Ann Arbor Festival

(Continued from page 9)

Anne Bollinger for the latter, and Nell Tangeman was the Mozart mezzo.

Considering the programs chronologically, the first was on Thursday night, April 29, with Miss Sayao the artist. Mr. Ormandy conducted Bach, Brahms and Ravel all with the glowing and sensuous tone he has so successfully coaxed from the virtuoso ensemble he commands. It was his own transcription of the Toccata and Fugue in D minor which led off in rich sonority. Miss Sayao sang two Marriage of Figaro arias enchantingly, though Cherubino's *Non so più cosa son* and *Voi che sapete* are not regularly in her repertoire. Exquisite style and fine-spun control of tone marked both. Her highest moment came in the recitative, King of Thulé aria and Jewel Song from Faust, her only florid offering of the evening. A Negro song by Villa Lobos and two Brazilian folk songs arranged by Braga established an exotic mood which she dispelled by her first encore, *O mio babbino* from Puccini's *Gianni Schicchi*. This was sweetly done, but the soprano would have been better advised not to sing the *Un bel di* from *Madama Butterfly* which is not for her voice or style. She had an ovation as a festival favorite re-established.

Mozart Music Superb

Friday evening was all Mozart, with Alexander Hilsberg conducting a sparkling performance of the Don Giovanni overture and a flawless accompaniment with reduced orchestra for Mr. Kincaid in the G major, Concerto, K. 313. It was an artful display of one of the most *gemütlich* talents of the times. The audience knew it had been treated to a rare privilege and reacted accordingly.

Mr. Johnson took over the chorus and quartet for the Mass. It was immediately apparent that his chorus mastery is absolute and that he has a special gift for this branch of music. The great ensemble, with its unusually good, strong nucleus of male voices had been trained soundly (Lester McCoy must accept some bouquets for this) and brought to a fine point by the evening's conductor, a familiar festival personality. In attack, precision and other technicalities, this chorus is splendid, and its tone, partly warmed by the hall, is one of the most beautiful the ear could wish. Its wonderful, full swelling in the *Gratias*, its long-breathed phrases in the eight-part double chorus of the *Qui tollis* and the pathos attached to the voicing of *Miserere nobis* will not soon be forgotten.

The soloists did not invariably distinguish themselves. Tenor and bass have little to do. The former is in a florid trio and the latter only in the quartet of the *Benedictus*. The soprano solos were not exactly the best assignment for Miss MacWatters. Where she could exercise her flexible

voice in the upper register with rapidity the result was excellent, but she lacked volume in sustained passages and her low register failed her at one point—a cruel descent in *Dona nobis pacem* is required by Schmitt in his adaptation of Kyrie music for the final *Agnus Dei* and the soprano's *Dona nobis pacem*. Nell Tangeman had the second showiest work to do, particularly in the *Laudamus* te, which she accomplished with some nice rich medium and low tones.

The structure of the Mass, with only its four sections complete and the subsequent edition by Schmitt, as well as the romantic story of the composer's frustrated intention to finish it for a wedding present to Constanze, have already been recounted from previous performances. Mr. Johnson's additions to the incomplete Credo, were mostly of the character of reinforcement, modestly kept in the spirit and framework of Mozart's indications. The harmonies were consistent, but the part-writing seemed a little thick in spots. It was on the whole an admirable job.

Children's Chorus Inspired

The children were the heroes of Saturday afternoon's concert. Miss Hood is an inspired director and the results of her loving training are breath-catching. The 400 white-clad girls and boys, filing in to their seats, rising and sitting as one, bowing in unison to the wave of their leader's hand, were a delight to look at, and not less charming to hear. They sang with perfect memory and intonation and a spirit so moving that one's throat was occasionally knotted with emotion, hard-shelled as one might claim to be. Their work this year was a collection of folk songs of many countries, edited by Miss Hood and orchestrated by Eric DeLamarter for performance three years ago. They also got an encore, *Down in Our Valley*. Miss Hood, who had just been elected second vice-president of the Music Educators in Detroit, is counted a great spiritual and musical force in the educational world.

Mr. Elman's performance of the Beethoven was in his usual masterly vein, albeit so drawn-out around the middle movement that the afternoon seemed overly long. His tone was as beautiful as ever and his conception a lofty one. He had a rousing welcome. The Bach-Weiner Toccata, Adagio and Fugue in C opened, and the Gayne hodge-podge closed, the concert.

Mr. Ormandy returned for Saturday night's event and provided the high orchestral spot of his tenure with a superb performance of the Sibelius Second—skirling, swirling, booming, swooping and languishing. A more appropriate interpretation of this work cannot be conceived. It is one of the leader's best flights into romanticism. The *Freischütz* Overture had the same luscious treatment.



Photos by ADRIAN SIEGEL

Mr. Warren made an immediate place for himself in Ann Arbor's guest book by his big voice and dramatic style in Iago's Credo, the *Pagliacci* Prologue and, even more stunningly, two big arias from *Rigoletto*, the *Corrigiani*, *vil razza dannata*, and the *Pari siamo*. He was cheered so heartily that he gave two encores, announcing them with the swagger appropriate to each character—*Escamillo* in the *Toreador Song* and *Figaro* in the *Largo al Factotum*. One virtue of operatic excerpts in such surroundings is the superlative accompaniment which such an orchestra can provide. Seldom from the opera pit does one hear such glorious sounds for the old chestnut arias as the Philadelphia men put behind the voices of Miss Sayao, Mr. Warren and Miss Elmo.

All Rachmaninoff List

The Sunday afternoon matinee brought the only rain of the week but it did not damp down the high spirits of performers or audience. Rachmaninoff's music dominated the bill, with the *Bells Symphony* before intermission, the *Second Piano Concerto* after. The big chorus was at its best in the wild and wonderful music to Poe's wild and wonderful words, and each soloist contributed measurably to the effectiveness of the piece. Miss Bollinger, whom this reviewer had heard previously as a distinguished Mozart singer in the Berkshires, has a golden chime of a voice, appropriate to her solo, high, clear, ringing and sweet. She is as glamorous to see as to hear, and made an ingratiating impression on the audience. Mr. Lloyd has a voice of good quality, power, and range and used it with the right colors and inflections in the silver bell section. Mr. Pease's warm baritone was appositely darkened for the mournful bells and he sang with dramatic intensity and a fine sustained line.

Mr. Fleisher has matured considerably since his first appearances a few years ago, and, although only 20 now, already has the mantle of experience on eager young shoulders. He could not be expected to plumb the despairing depths of the old soul of Rachmaninoff's music, but he played it with emotion and without exaggeration, two poles which are seldom kept apart. His sensitivity was quite apparent, as were his technique and fine tone. A tendency to hurry a little in the third movement was rather welcome after other tendencies in exactly the opposite direction too prominently displayed in other orchestral works on other occasions. Mr. Johnson con-

ducted the entire program very capably indeed.

Another evening of operatic fervor brought the festival to a close. Miss Elmo made her debut at the festival, beginning with the aria from Gluck's *Alceste* which translates into Italian as *Divinità infernal* and sounds rather peculiar in place of the accustomed French *Divinités du Styx*. *O mio Fernando* from Donizetti's *La Favorita* was more in her style, as was Azucena's *Condotta ell'era in ceppi* from *Il Trovatore*. Her rich contralto voice and dramatic mien dominated the scene in these two. Of less power and effect was her only *scrore*, *Mon coeur s'ouvre à ta voix* from *Samson et Dalila*. The Haydn Clock marked the beginning moment and the Respighi Roman antics wound up proceedings, with John Minsker's plaintive English horn in Sibelius' *Swan of Tuonela* marking the midway spot. Mr. Ormandy had the orchestra rise many times to share the tribute paid him by the cheering audience, as the festival closed another chapter in its long history.

History Outlined

This lengthy accomplishment was outlined by Mr. Sink at a luncheon of the University School of Music alumni which was an extra-curricular event. Only three orchestras have played in its 55-year span: the Boston Festival Orchestra under Emil Mollenhauer, the Chicago Symphony and the Philadelphia Orchestra. The last-named will return next year as the climax of the Choral Union's concert series, which also includes 20 events of all types. Next year's dates are May 5 through 8.

Earl V. Moore, head of the University School of Music, was chief speaker at the luncheon. Here and at receptions in the homes of Mr. and Mrs. Sink and University president and Mrs. Alexander G. Ruthven, it was interesting to meet visitors from all over the country. Visits with Raymond Kendall of the Graduate School, who had just returned from the Rachmaninoff Fund award concert in New York, and with Homer Keller of the composition department and several other faculty members were also enjoyed, as was a special concert in miniature played for the guest by Percival Price, carillonneur of the famous bells in the Burton Memorial Tower. Mr. Sink's deputy, Gail W. Rector, helped to make the visit pleasurable, as did *MUSICAL AMERICA*'s correspondent, Helen Miller Cutler, who cheerfully relinquished her chores this once in favor of the writer. An informative and entertaining feature was the material in the souvenir book written by Glenn D. McGeoch.

Samuel Mayes Resigns from Philadelphia Orchestra

Samuel Mayes, 30-year-old first cellist of the Philadelphia Orchestra, has resigned to accept a similar post with the Boston Symphony. The resignation does not become effective until the completion of the orchestra's six-week spring tour.

Cincinnati Festival

(Continued from page 7)

cincinnati Symphony rose to a level it had seemed incapable of attaining in the two concerts that had preceded the Mahler afternoon. The rhythmic sluggishness and tonal heaviness of the whole ensemble and the lack of discipline in the strings were overcome, as the players responded to Mr. Busch's enkindling direction with a dynamism and warmth which—for the only time all week—entitled their group to be considered a major orchestra of first rank. In the fourth movement Karin Branzell invested the text from Des Knaben Wunderhorn with the rarest, most noble poignancy, and in the finale the final choral and orchestral apotheosis, rising from a pianissimo to a climax of supernal dimensions, attained real sublimity. Throughout the symphony Mr. Busch manifested both sympathy and understanding; he has surely never given a more completely distinguished performance of any major work in his entire career. In the finale Shirley Russell, a young lyric soprano who undertook her first large-scale assignments in these festival concerts, sang with lovely, fresh tone, though she was inevitably outdistanced by the wonderful artistry of Miss Branzell.

The program containing the Mahler symphony was the third—the only matinee, on May 6. In its earlier phases the afternoon had provided an agreeable allotment of excerpts from Mendelssohn's music from A Midsummer Night's Dream. Seven of the 12 incidental pieces were presented, for the most part with the requisite refinement of style, though the horn soloist committed an unending series of bloomers in the Nocturne. In addition to this ill-fated passage, the selection included the Overture, Scherzo, Chorus of Fairies, Intermezzo, Wedding March (played at so fast a clip that the members of the orchestra never got together) and Finale.

After the Mendelssohn and before the intermission, Jussi Bjoerling appeared briefly to sing Beethoven's Adelaide and, as lagniappe, Meyerbeer's O Paradiso, from L'Africana.



Right, Fritz Busch with Shirley Russell and Sherwood Kains, chorus master. Left, Nan Merriam. Below, Karin Branzell and Mack Harrell



While Mr. Bjoerling sang exceedingly well, the interlude served chiefly to disrupt the symmetry of a program which would have been perfectly balanced if the Mendelssohn and Mahler works had been allowed to share it alone.

The opening night program, May 4, opened with Handel's Dettingen Te



Marsh

Deum, which had figured in the first May Festival in 1873. Although the Te Deum is a splendid example of Handel at his best, with lyric airs of melting tenderness and grave, resonant choral climaxes, Mr. Busch apparently felt no affinity for it. Andante and larghetto passages were flabby and devoid of forward motion, and fugal entrances were seldom well defined or paced so as to permit a clear laying out of the subsequent polyphonic lines. If the 1873 performance of the Dettingen Te Deum had been conducted with so little regard for simple practical necessities of performance, the whole May Festival project might well have been still—

(Continued on page 36)

Season Ends In Cincinnati

Final Concert Televised—Thor Johnson Re-engaged for Next Year

CINCINNATI.—The Cincinnati Symphony closed its 1947-1948 season with the 20th pair of concerts in the regular series in Music Hall on April 17 and 18. Capacity audiences, including standees at both concerts, applauded Thor Johnson at the end of his first year as conductor. Mr. Johnson has been re-engaged for 1948-1949. The concert was broadcast by television, by means of equipment operated from the balcony. Jose Iturbi, pianist, played Mozart's Concerto No. 22 in E flat major, the Franck Symphonic Variations, and numerous encores. Purely orchestral items were Mozart's Haffner Symphony, Musorgsky's A Night on the Bald Mountain, and the Prelude to Wagner's Die Meistersinger.

Georges Enesco appeared in the triple capacity of violinist, composer and conductor at the orchestra's concerts April 9 and 10. In his first appearance here since the war, Mr. Enesco played Bach's A minor Concerto and the Chausson Poeme, and conducted his own First Rumanian Rhapsody at the close of the concert. For his share of the program, Mr. Johnson offered the Cincinnati premiere of Guarneri's Three Brazilian Dances, and Schubert's Fifth Symphony.

Because of the illness of Rudolf Serkin, audiences had an unexpected opportunity to hear Victor Scholer, Danish pianist, for the first time here in the concerts of April 3 and 4. He played Beethoven's G major Concerto with sincere musicianship and velvety tone. The program opened with the first Cincinnati performance of Arthur Loesser's arrangement of Franck's Chorale in E major, and closed with Shostakovich's Fifth Symphony.

On March 25 and 27, Sigmund Effron, recently appointed concertmaster, made his first solo appearance with the orchestra, playing the Bruch G minor Concerto with admirable musicianship. Llywelyn Gomer's De

Profundis (Chorale Variations on a Theme by Martin Luther) received its first performance, and the list also included Elgar's transcription of Handel's Overture in D minor, the Good Friday Spell from Wagner's Parsifal, and Rimsky-Korsakoff's Russian Easter.

Except for periodic returns for concerts at home, the orchestra was on tour from Jan. 27 to March 21, visiting 21 cities in nine midwestern states. On Feb. 20 and 21 Robert Weede, baritone, sang a variety of arias and songs. The novelty of the occasion was the world premiere of Don Gillis' highly descriptive piece of Americana, Portrait of a Frontier Town. The program also held the Overture to Weber's Oberon, Debussy's La Mer, and Rimsky-Korsakoff's Spanish Caprice. Mr. Johnson conducted.

Soloists in earlier concerts of the Cincinnati Symphony season included Artur Rubinstein and Jesus Maria Sanroma, pianists, and Ruggiero Ricci, violinist. Andre Kostelanetz conducted a Pops concert. Jan Peerce, tenor, was forced by a cold to cancel his appearance with the orchestra at a moment too late to enable the management to find a substitute. Peter Grant was narrator in Aaron Copland's A Lincoln Portrait. Among the important new works presented were Henry Brant's First Symphony, in its world premiere, and Kodaly's Dances of Galanta.

The Detroit Symphony, Karl Krueger, conductor, gave a concert in Music Hall on March 9 for the benefit of the Cincinnati and Hamilton County Red Cross. The program listed works by Mozart, Debussy, Strauss and Tchaikovsky.

Recitals and concerts have included appearances by Burl Ives, folk singer; Paul Draper and Larry Adler, the dance - and - harmonica team; Genia Nemenoff and Pierre Luboshutz, duo-pianists; Dame Myra Hess, pianist; Yolanda di Maria-Petris, Italian dramatic soprano, and the Pascal String Quartet. The Cincinnati Orpheus Club, directed by Thomas James Kelly, presented Claudia Pinza, soprano, as soloist at one concert and David Lloyd, tenor, at another.

MARY LEIGHTON

Festival Sidelights

(Continued from page 7)

tributed to a "scale of prices too high for the individual in moderate circumstances, lack of exploitation and insufficient publicity, or undue stress on the 'society' angle".

Since from their early beginning Cincinnati May Festivals have been events of national musical importance attended by visitors from all over the country and since the 1948 series of concerts endeavored to maintain the high standard of programs and artistic direction attained in previous seasons, the same editorial concluded, "Palpably then, there has been a deterioration of the relationship between the Festival Association and the public."

Another writer expressed the opinion that the reason May Festival performances are not sellouts is because they get the wrong kind of promotion. Some persons feel that sponsors of festivals make them too much stuffed shirt affairs—too much emphasis on the \$1,000 auction of box seats and too much emphasis on the white ties of the gentlemen and the glittering gowns of the ladies. However, the Metropolitan Opera in New York does the same thing and they still fill the galleries with music lovers who don't own dress suits. Minimum price for seats (second gallery) was \$2.40, but few students in Cincinnati's College of Music and Conservatory of Music, especially in view of the predominance of GIs at the present time, could afford five May Festival concerts at the end of a full musical season.

Cincinnati has reaped a rich harvest from the healthy cultural seeds planted a century and a half ago, when a "select band" at Fort Washington gave concerts to entertain pioneers when General Wilkinson was in command from 1795 to 1808, and when members of singing societies met in the Court House by candlelight and were asked to "please bring their own firewood and candles." So, perhaps, the Diamond Jubilee May Festival in Cincinnati will go down on the record not only as an artistic success but also as a reawakening.

Concert Management

RAY HALMANS

119 W. 57th St., N. Y. 19



Grace CASTAGNETTA

Pianist-Improviser



Muriel KERR

Pianist



Dorothy MINTY

Violinist



Emanuel VARDI

Violist



Helen ALEXANDER

Soprano

Concert Management:

Vera Bull Hull

191 W. 53th St., N. Y. C.

Thomasina TALLEY

"A serious and sensitive pianist."

—New York Times

Mgt.: LORENZO J. GREENE

1294 E. Atchison St., Jefferson City, Mo.

MARY

BOTHWELL

Soprano

Excl. Mgt.: Annie Friedberg, 251 W. 57th St., N. Y. 19

ANNE CUYLE

LYRIC SOPRANO

101 West 55th St., New York City

Telephone: Circle 6-2899

Cincinnati Festival

(Continued from page 35)

born. One can only assume that Mr. Busch did not like the work.

The soloists did as well as they could, considering the difficult circumstances in which they found themselves. Mack Harrell came off the best, showing himself to be one of our most gifted oratorio soloists in the impersonal, yet affecting fervor with which he sang the beautiful solo, Vouchsafe, O Lord. Frances Yeend sang the soprano part with gleaming tone, but did not penetrate far into the sentiment of the text. Nan Merriman got off to a false start, but recovered herself competently; in all her festival assignments, however, she did not seem to be in her best vocal estate. Arne Hendricksen, a lyric tenor from Stockholm, made his American debut with a few measures in the Dettingen Te Deum.

Fidelia Excerpts

The second half of the opening night was considerably more brilliant. Mr. Busch had strung together several of the high moments of Beethoven's Fidelio. With the Second Leonore Overture, soundly if not brilliantly interpreted, as a preface, the pastiche continued with the Quartet (sung by Rose Bampton, Miss Russell, Franklin Bens and Mr. Singher); the great recitative and aria, projected with superb dramatic flair and accomplished vocalism by Miss Bampton; the Prisoners' Chorus; the arduous tenor recitative and aria, sung by Mr. Bjoerling with more tone than style; the duet of Leonore and Rocco in the underground vault, by Miss Bampton and Mr. Singher, and the Finale. Mr. Busch's theatre sense stood him in

good stead, and the whole Fidelio tabloid was one of the most rewarding hours of the week.

Bach's Mass in B minor, which occupied the second evening, May 5, proved to be an extremely variable experience. The chorus of 300 voices was excellent; obviously Sherwood Kains, who had trained them for two seasons, had really taught the choristers the notes, for their complete security and assurance were evident at every entrance. Some of the expressive movements Mr. Busch conducted very movingly; the Qui tollis and the Et incarnatus est were genuinely high moments. But again, as in the Handel, the fugal movements were often muddy and badly planned as to tempo; and the Gloria, the Laudamus te and the closing Dona nobis pacem were taken unbelievably fast. Miss Branzell's Agnus Dei was unforgettable, though she had to use all the force of her strong will at the beginning to bring Mr. Busch around to a tempo slow enough to permit her to sing meaningfully. Miss Yeend's contributions were also outstanding, both for their glowing beauty of tone and for the precision with which she articulated the figurations. The other soloists, less imposing, were Miss Merriman, Mr. Hendricksen and Mr. Singher.

The Brahms Requiem provided the first half of the fourth concert, on the evening of May 7. The poorest performance of the week, Mr. Busch's reading was flaccid rather than expressive in many of the intimate lyrical portions, and harried to the point of confusion in such contrapuntal passages as The righteous souls are in the hands of God and Worthy art thou. The chorus was again obviously well trained, but it simply was not called upon for enough of the right

things. Miss Yeend, not wholly at ease, sang each successive phrase as though it came by surprise. As in the Handel work, Mr. Harrell was the most satisfactory performer in the Brahms.

After the intermission a 500-voice massed high school chorus replaced the Festival Chorus in the high tiers of seats at the back of the stage, to sing three a cappella works—Palestrina's Bonum est confiteri, Parry's There is an old belief, and Tancieff's Sunrise—with exemplary tone and pitch under the direction of Nell Custer Murphy, and two of the Four Sacred Pieces of Verdi under Mr. Busch's baton. With the Stabat Mater and the Te Deum—the Ave Maria and the Inno alla Vergine had been abandoned at the last moment, because they were not ready—Mr. Busch again came into his element, and it was marvellous to hear the fresh young soprano voices floating up to the great climactic C at the end of the Stabat Mater and the big B flats and Bs in the Te Deum. This is great music indeed, but one is tempted to wonder whether its massive effect can be achieved by slender high school voices, despite their free production, as well as by the solid, hard voices of professional operatic choristers.

Operatic Finale

For the final concert, May 8, Mr. Busch amassed an assortment of bits from three operas, varied at one point by Mr. Singher's inimitable performance of the Ravel Chansons, the second of which is dedicated to him, and with good reason. The Presentation Scene, Trio, mutilated portion of the Duet from Strauss' Der Rosenkavalier opened the program. As Sophie Miss Russell at last had a real opportunity to demonstrate the enchanting purity of her upper register. Miss Yeend, for whom Sophie would also be the right part, was mysteriously cast as Octavian, and sounded none too happy

about the low tessitura, though she made the vocal line smoother than most Octavians one hears in the opera house. Miss Bampton, who has sung the Marschallin in South America but never in this country, made the opening notes of the Trio floating and free, and indicated an understanding of the character which should entitle her to the Metropolitan's consideration for the role.

The other operatic passages were the first two scenes of Musorgsky's Boris Godunoff, with John Macdonald as both Stechelkaloff and Boris, and liberal portions of the last two scenes of Wagner's Die Meistersinger, with Miss Bampton as Eva, Miss Merriman as Magdalene, Mr. Hendricksen as Walther, Mr. Bens as David, and Mr. Singher as Hans Sachs. Since Mr. Hendricksen had been given little opportunity earlier in the week, keen interest was focussed upon his Prize Song. Unhappily his voice proved to be much too small, and the high notes evaporated altogether. He sang with competent artistry, however, though neither he nor Mr. Singher was helped by the necessity of using an English text.

In retrospective summary, the best performances were awarded the Mahler symphony, the two Verdi works and the operatic potpourris, for it was in these that Mr. Busch's best qualities came to the fore. The best singing was consistently contributed by Miss Bampton, Miss Branzell, Miss Yeend and Mr. Bjoerling. Mr. Singher was a curious choice as soloist for the particular works in which he took part. Mr. Hendricksen seemed unlikely to make his way in American opera houses, though he may have success in recitals, where the small dimensions of his voice will not affect his success.

Now that Cincinnati has turned the clock back for its golden jubilee, let us hope it will decide to rejoin the 20th century in 1950.

Obituary

Clarence C. Cappel

BALTIMORE.—Clarence C. Cappel, manager of the Baltimore Symphony since 1942 and of his own concert



Clarence C. Cappel

bureau here, died in Sinai Hospital on April 16. He had suffered a heart attack a few days earlier, while addressing the Baltimore Public Relations Council. He was 61. Mr. Cappel's first musical activity took place in Bellefontaine, Ohio, where he organized and conducted a small orchestra. He managed the tours of the United States Marine Band for 40 years. After serving in the first World War, he toured as musician and lecturer on the Chautauqua circuit. From 1932 to 1940 he was manager of the National Symphony in Washington. During the recent war he was director of the concert division of USO-Camp Shows, Inc.

He is survived by his wife, Helen Ware, who was a prominent concert violinist, and by two sons and two daughters.

Cuthbert Kelly

LONDON.—Cuthbert Kelly, founder and bass of the English Singers, died at his home here April 5. The group, which consisted of three male and three female voices, made its first American appearance in Washington on Oct. 29, 1925, as part of the ceremonies inaugurating the concert hall



Cuthbert Kelly

endowed by Mrs. Elizabeth Sprague Coolidge in the Library of Congress. Mrs. Coolidge had brought the singers from London especially for the concert. They later concertized throughout the country, and subsequently returned here for numerous visits. They specialized in Tudor and other antique music. Mr. Kelly conducted the group in Bethnel Green, London, where it also performed early English operas. His wife, a son and a daughter survive.

Mrs. Alfred Hertz

GUADALAJARA, MEXICO.—Lilly Dorn Hertz, widow of Alfred Hertz, principal German conductor at the Metropolitan Opera House from 1902 until 1915, died here April 4 after an illness of more than a year. A native of Vienna, Mrs. Hertz sang at the Prague Opera for several seasons and came to the United States in 1909 to appear in a production at the New York Hippodrome. She married Mr. Hertz in Berlin in 1914, and on his death in 1942, resumed her career as

a singer, appearing in song recitals. Mr. Hertz was conductor of the San Francisco Symphony from 1915 until his retirement in 1929.

Manuel Ponce

MEXICO CITY.—Manuel M. Ponce, Mexican composer and pianist, died at his home here, April 24, in his 62nd year. He was best known for his semi-classical song, Estrellita. Last year he was the first winner of the Mexican Arts and Sciences award of 20,000 pesos (about \$4,000) established by President Miguel Aleman. He was a native of Fresnillo, and after graduating from the Mexican Conservatory studied in Berlin from 1904 to 1908. He later had instruction in composition under Bossi in Bologna, Italy. On his return he taught at the Mexican Conservatory and conducted the National Symphony here for two seasons. From 1915 to 1918, he taught in Havana. From 1933 to 1938, he was professor of folklore at the University of Mexico. He composed a great deal of music in both the large and smaller forms.

Robert Slack

DENVER.—Robert Slack, for many years an important impresario, associated with Arthur M. Oberfelder, in this section of the country, died at his home here, April 14, at the age of 84.

Konrad Neuger

CHICAGO.—Konrad Neuger, who was chorus master of the Metropolitan Opera for 10 years, died at his home here, April 15. He studied at the Cracow Conservatory and later with Leschetizky in Vienna. He served as a lieutenant in the Polish army during the first World War and afterwards conducted at the State Opera in Munich. On coming to this country he was first with the Philadelphia Opera Company and later went to the Metropolitan. More recently he has

acted as accompanist for several well known singers. He also had an opera workshop at Hull House. His wife survives him.

Isidor Achron

ISIDOR Achron, pianist, composer and teacher, died at his home in New York on May 11, as the result of a heart attack which he had suffered a fortnight previously. He was 55.

Mr. Achron was born in Warsaw of Russian parents on Nov. 24, 1892. He was taken as a child to St. Petersburg, where, in the conservatory, he



Isidor Achron

studied composition with Liadoff and piano with Annette Essipoff, then the wife of Theodore Leschetizky. Associated in this country with Jascha Heifetz as accompanist for 10 years, he had first played for the violinist when the latter came to the St. Petersburg Conservatory as a child prodigy in 1909. Both musicians left Russia at the time of the revolution.

Mr. Achron appeared as soloist in concerts with the London Symphony and other symphonic organizations in 1937. He played his own piano concerto with the New York Philharmonic Symphony in 1939. He conducted the Miami, Fla., Symphony in a program of his own works. His New York debut as a soloist was made in Town Hall in February, 1923, and his last New York appearance was in Carnegie Hall on Nov. 20, 1946. His last public appearance was in Chicago in March of this year. He is survived by his wife, known professionally as Lea Karina, a mezzo-soprano.

RECITALS

(Continued from page 33)

that futilized praise. Miss Fuchs' Bach ranks, in fact, among the towering experiences of the season now approaching its end. The applause and cheers which greeted her extraordinary accomplishment were not in the least excessive. The piercing eloquence of Mozart's tragic Quintet proved about the only thing which would not have seemed a woeful musical or emotional anti-climax after such Bach, and the Kroll players, with the able collaboration of Mr. Cooley, served the music most worthily.

H. F. P.

J. Herbert Swanson, Bass Town Hall, April 20 (Debut)

Mr. Swanson is head of Michigan State College's music department. His program opened with two Handel arias and Beethoven's An die ferne Geliebte. Songs in French by Fauré and Ravel led to a group of American songs containing Phillip Evans' Go Lovely Rose and A Birthday; Paul Nordoff's Lacrima Christi; John Edmunds' The Faucon; and Ernst Bacon's Caliban. Mr. Swanson completed the recital with American folk songs arranged by Bartholomew and Welsh folk songs arranged by Llywelyn Gomer. Ernst Victor Wolf was his accompanist.

K.

Vassily Zavatsky, Pianist Carnegie Hall, April 20

Vassily Zavatsky, Russian pianist, reappearing after an absence of several seasons, for the benefit of Sydenham Hospital, offered an unusually devised program that ranged from the Bach-Busoni Chaconne through a Debussy group and Gershwin's Rhapsody in Blue to the first performance of a Sonata by Gretchaninoff, Op. 174, and then added three of the more rarely played Rachmaninoff Preludes, the Khatchaturian Toccata and pieces by Albeniz and Liszt.

The recitalist had a variety of tonal coloring at his command but his playing was marred by over-peddaling, which interfered seriously with the clarity of thematic outline. This blurring of the pedal made it impossible to form a valid estimate of the Gretchaninoff sonata, which seemed to be a somewhat paradoxical combination of the traditional and the impressionistic, quite unlike the usual style of the composer, who was present and bowed his acknowledgment of the applause.

C.

Kraeuter Trio Town Hall, April 21

The Kraeuter Trio—Karl and Phyllis Kraeuter, violinist and cellist, respectively, and Grant Johannesen, pianist—played a well-devised program, which opened with Dvorak's Dumky Trio and closed with Schubert's B flat Trio, Op. 99, with Tansman's Serenade between.

The group's ensemble playing was, as usual, clean-cut and well balanced and revealed a well unified approach on the part of the three admirable musicians. One might cavil at the treatment of certain details and ask for a less restricted tonal volume at times, but the readings of all three works were fundamentally sound and were projected with communicative conviction and verve. The climax of the evening was reached with an especially compelling performance of the fine Schubert trio.

C.

Alberta Childs, Pianist (Debut) Town Hall, April 21, 3:00

Not until the second half of her first New York recital did Miss Childs give indication of unusual talent. She played the first part of her program—Bach-Liszt's Prelude and Fugue in A minor, seven waltzes from Brahms'



Vladimir Weisman



Alberta Childs

Op. 39, and MacDowell's Fourth (Celtic) Sonata—with a monotonous sameness of approach albeit straightforwardly. Her technique was always secure, but an exaggerated vigor led her to pound the fortissimo passages of the heavily romantic MacDowell work.

After the intermission, however, the musical results were of another color, for in Ravel's Sonatine, John Ireland's The Island Spell, and Balakireff's Islamey, Miss Childs found music she thoroughly understood and could tint with uncommon subtlety. The Ravel Sonatine, in particular, was enlivened by sensitive phrasing and lovely tone shading. Ireland's atmospheric piece was delicately hued, and the Balakireff emerged tastefully as music rather than as a vehicle for display, with its tender passages genuine in their warmth and its bravura sections dispatched without strain.

A. B.

Eunice Eaton, Pianist Town Hall, April 22

On the program of this recital, Miss Eaton's third in New York, she included Howard Ferguson's Sonata in F minor and Vladimir Dukelsky's Surrealist Suite, which is dedicated to Salvador Dali. The pianist also played Haydn's Andante and Variations in F minor, Chopin's Nocturne in E major and Fantaisie-Improvisation, Debussy's Ondine, Ravel's Le Gibet and Toccata and Grieg's Ballade in G minor.

N.

Marymount College Glee Club Town Hall, April 24

Giovanni Camajani, conductor of the glee club, had prepared an unusual program containing many contemporary works. Norman Dello Joio played the piano for his Jubilant Song. Other modern composers represented were Anis Fuleihan, Paul Hindemith, William Schuman, Benjamin Britten, Roy Harris, Egon Wellesz, Mario Castelnuovo-Tedesco and Herbert Ingh. The rest of the program consisted of music by Rameau and D'Indy, Gregorian chants and three Laude Spirituali d'Italia from a collection by Fernando Liuzzi. Barbara MacGregor was soprano soloist; Helene Zimmermann was at the piano and Clinton Reed at the organ.

N.

Composers Forum McMillin Theater, April 24

David Van Vactor, conductor of the Knoxville, Tenn., Symphony, and Robert Sanders, chairman of the music department at Brooklyn College, were the two composers represented at this session, for which Carleton Sprague Smith acted as moderator. Mr. Van Vactor's Divertimento for two violins and viola, String Quartet No. 1 and Suite for two flutes were performed. The works by Mr. Sanders played at this concert were his Cello Sonata, Two Part Inventions and Quintet for brass.

N.

Rand Smith, Baritone Carnegie Recital Hall, April 24

Mr. Smith is a member of The Revelers, well known on the air and on Broadway. His voice, while not remarkable in volume, range or color,

was for the most part well under control except when he attempted a louder tone than was wise. The program of songs by contemporary composers was entirely unfamiliar, and not all of the items were of equal interest. However, Mr. Smith's remarkably fine interpretative ability, his obvious musicianship, and his careful preparation were always evident. A group of Five Epitaphs, all of a cynical character, by Pierre Vellones, was well done, but the following group, four of the Mystical Songs by Vaughan Williams, were monotonous in content and not sung with any variety of style. Two songs of Marx, Selige Nacht and Der Ton, in the opening group were interesting and well projected. The accompaniments of Paul Vellucci were admirable.

H.

Armenian Choral Concert Town Hall, April 25

The National Art Chorus was heard under the leadership of H. Mehrab at this afternoon concert. Soloists were Elizabeth Kaboolian, soprano; Jacques Artinian, tenor; and Edwin Alberman, bass. Ivan Basilevsky accompanied the soloists and Lucy Ishkahanian played for the chorus. The program included works by Avedisian, Berberian, Der Gevondian, Ekmalian, Mayelian, Mazmanian, Mehrab, Melikian, Palmagrian, Spendiarioff, Stephanian, Vardabed and Zakarian.

N.

Puerto Rican Concert Carnegie Hall, April 25

This concert by Puerto Rican artists was sponsored by the daily newspaper El Mundo. José Ferrer acted as master of ceremonies, introducing the musicians. The performers were Jesús María Sanromá, pianist; Graciela Rivera and Rina De Toledo, sopranos; Noro Morales and his orchestra and the night club singer, Rosita Rios; and the five Figueroa brothers, Narciso, pianist; Jose and Kachiro, violinists; Guillermo, violist; and Rafael, cellist.

The Figueroas played Dvorak's Piano Quintet, Op. 81, and an arrangement of Sarasate's Jota Navarra by their father, Jesus Figueroa. Works by two Puerto Rican composers figured largely on the program. Mr. Sanroma performed Jose E. Balsero's Berceuse and Jose I. Quinton's A Page from My Life and Song Without Words as well as a Prelude and Fugue by himself and Balakireff's Islamey. Miss Rivera sang Morel Campos' Felices Dias and the Mad Scene from Donizetti's Lucia di Lammermoor. Miss De Toledo sang Mr. Campos' Alma Sublime, as well as the aria Voyons, Manon, from Massenet's Manon.

N.

Vincenza Franchini, Soprano Town Hall, April 26

Miss Franchini revealed a voice of pleasant quality, except when she pressed it beyond its natural volume. She sang with self-possession and musicianship, even though she occasionally lacked variety in interpretation. The program began with arias by Handel and Gluck and a song by Arne. These were followed by Lieder of Schubert and Brahms, rather off the beaten track, and an aria from Cilea's Adriana Lecouvreur. Modern Italian songs and a final group in English by Bridge, Wolf, Harmati, Spier and Harris completed the list. Milford Snell was the accompanist.

H.

Vladimir Weisman, Violinist (Debut) Town Hall, April 28

It is always a joy to be on hand for the debut of a young artist who is fully prepared for a public hearing and has something to say. Vladimir Weisman, now 16 years old, has studied violin in New York since the age of seven, and has mastered the technique of his instrument both in me-



The Kraeuter Trio

Bruno

chanical and musical terms. His impeccably deft traversal of sheer bravura passages is gratifying to the ear, but his great talent lies in his feeling for, and ability to synthesize in sound, the emotional significance of the music he plays. A rather unusual aspect of his playing style, in contrast with that of many contemporary violin virtuosos, is that he does not attempt to force his instrument out of the acoustic framework proper to it, but is content to make it sound like a violin rather than a trumpet or a cello. His tone is not impressive for mere size, but it is sweet, pure, and silky in texture, even and clearly articulated in all positions on all strings, and carries well.

Mr. Weisman played Corelli's La Folia, Beethoven's Sonata in G major, Op. 30, No. 3, Wieniawski's D minor Concerto, Saint-Saëns' Introduction and Rondo Capriccioso, and a group of shorter pieces by Schubert, Bloch and Novacek, and gave the first performance of a Fantasy for Violin and Piano, written for him by Robert Strassburg. Mr. Strassburg has studied under Paul Hindemith and is a faculty member of Brooklyn College. The Fantasy is lyrical and rhapsodic in character, coherently constructed, and its intense emotional burden is as much akin to the music of Bloch as that of Hindemith.

The Wieniawski Concerto has an outright gypsy content which is often

(Continued on page 40)

ROSAMOND CHAPIN

Dramatic Soprano

c/o New Boston Music Center
New Boston Inn
New Boston, Mass., Berkshire Co.

Dynamic RECORDING STUDIO

An individual service for Concert Artists-Teachers-Students.
Audition Recording-Mastering.
Off-the-Air Recording. Electric Transcriptions.
37 W. 57 Street, N. Y. C. PL 5-1486

James SYKES

Pianist

Music Chairman

COLGATE UNIVERSITY

Hamilton, N. Y.

Mgt.: D. W. Rubin, 113 W. 57 St., N.Y.C. 19

SARA SOKOLSKY FREID

CONCERT PIANIST
Organist-Teacher

Studio: 315 W. 57th St., N. Y. C. Cl. 7-7235

Editors Eager to View Music on Video

(Continued from page 6)

ensack, N. J. He wants "opera, new and old, ballet, drama with music plus good acting and good singing and business and settings, plus study plus lessons by master plus rehearsals plus going back stage plus sitting with a critic, hearing the show, going back to the office with him, watching him write his report—but new methods are indicated. Why not opera with actors, the voices piped in from off stage?" As for the eye versus ear appeal, he thinks it's not a yes-or-no question. "Toscanini is a good show. Horowitz would be, tactfully handled by camera technique."

The eye and ear rivalry was discussed further by several of our balloters. Warren Storey Smith of the Boston *Post* thinks that a great many people will find their enjoyment of music increased by television. "Certainly opera is not addressed to the ear alone," he argues. "Nor is a symphony concert. It helps to see the orchestra and (sometimes) the conductor."

Sarah Worth of the Tampa *Daily Times* emphatically agrees. "I have never grown tired of watching conductors and various sections of the orchestra during a two-and-a-half hour program and I think I would enjoy watching as much on a television screen," she admits. She is another who advocates new operas specially written for video, citing technical difficulties in the way of televising those now in existence.

John Rosenfield of the Dallas *Morning News* goes comfortably along with the proposition that television will eventually develop programs in all fields, but that most will have to be staged à la motion pictures. He is one of the few who consider this problem, already perplexing the industry. Mr. Rosenfield is in favor of the fixed camera at a symphony concert "for an experimental start."

An entirely opposed view is offered by Raymond Morin of the Worcester *Telegram*, who advocates "a technique whereby the eye will be directed to the important point of musical interest at each point in a score. This will require close coordination between musical and mechanical direction," he comments—a fact which is already acknowledged by the televisers. "No alterations should be made in standard operas," he thinks. Rather should "new operas be written specifically for television . . . and ballets televised only as a composite picture with a minimum of close-up for technical detail. However, close-ups of instrumental soloists could be of great advantage. The styles of most singers should be carefully studied to avoid showing them to disadvantage."

Willing to "Watch" Music

Cyrus Durgin of the Boston *Globe*, like Barkis, is "willin'" in this case to watch television. "Eye appeal (to the detriment of ear appeal)," he writes, "will vary with program and individual. In time, each will help the other." As for program ideas, he says: "New forms obviously cannot be developed 'standard' shows, although good televised opera and plays can be worked out. I think variety shows can utilize 'new forms'; perhaps soap operas, although I think the latter will be first to suffer. Who wants to see all those old faces, day after day?"

Another who yearns for detailed visualization of music is Harry Warner, Jr., of the Hagerstown *Herald-Mail*. "Close-up shots of instrumentalists, conductors and even singers might be interesting and valuable to students," he thinks. "Opera should be good, but choral and symphonic music an awful bore and distraction." However, he continues, "I'd like to see the scores of new and unfamiliar music televised as it was played. Teaching of musical techniques might work out. Really first-rate operatic performances could be achieved by using professional actors combined with recordings of the vocal and instrumental parts" (See William Caldwell, above. Both lean towards film technique without specifying it.)

Television's responsibility in education is cited by Conrad B. Harrison of the *Deseret News*, who thinks it can raise the listening standards and cultural level of the country. Video could go, he suggests, into "Juilliard, the Berkshires, the workshops of Bob Shaw, Fred Waring, Ballet Theatre and Martha Graham, Carnegie Hall and other places for outstanding series." Opera, ballet, and a combination of the best features of each stand ready to be televised, and offer a challenge to video's serious music departments, Mr. Harrison believes. Others who emphasize the educational potentialities of the medium are Dick Pitts of the Charlotte (N. C.) *Observer*, Owen Callin (successor to the late Carl Bronson on the Los Angeles *Herald and Express*), and Raoul Gripenwaldt of the Santa

Editors Want to See These Programs Televised First

1. Metropolitan Opera (ABC)
2. New York Philharmonic-Symphony (CBS)
3. NBC Symphony (NBC)
4. Telephone Hour (NBC)
5. Boston Symphony (ABC)
6. Metropolitan Opera Auditions (ABC)
7. Voice of Firestone (NBC)
8. First Piano Quartet (NBC)
9. Hour of Charm (CBS)
10. Family Hour (CBS)
11. Philadelphia Orchestra (CBS)
12. Manhattan Merry-Go-Round (NBC)

Monica *Evening Outlook*, who also thinks audiences should be televised for society values.

Music lessons are advocated by John Ball, Jr., of the Brooklyn *Eagle*; a new musical "tabloid" form by Robina Clark of the Danbury *News-Times*; the establishment of moods using visual settings, by Jack Riley of the Raleigh *News and Observer*. English translations for opera are a "must," according to dozens of voters. Giving beginners a break is the goal of Mrs. Mary F. Kidd of the Concord (N. C.) *Tribune*. This might be accomplished by televising unknown soloists on variety programs, she thinks. Barbara Shonka of the Cedar Rapids *Gazette* is of the same mind. Abe J. Greene of the Paterson *Evening News* wants musical comedy but believes that the expense of staging will require a paying audience and therefore regular companies should be utilized. The same goal is urged by Mary Lou Zehms of the Long Beach (Calif.) *Press-Telegram*. In agreement is Graham W. Howe of the Fremont (Neb.) *Guide and Tribune*, who also wants to see operas and ballets.

Many other balloters had specific suggestions or objections. Norman S. Nadel of the Columbus (O.) *Citizen* wants to see Disney-like pictures with music, "careful of course, that a peaceful forest glade wouldn't show up in the middle of Death and Transfiguration even though pictures would not necessarily have more than a vague relationship with the music." Marjory M. Fisher of the San Francisco *News* doesn't like film concerts, believing that a steady focus including the whole scene is better than a closeup, and plumping for televising of the diseur type of artist, street scenes in capital cities and audience types. Josef Rosenberg of the *Arkansas Gazette* in Little Rock, wants piano recitals and vocal and instrumental programs, as does Earl J. Dias of the New Bedford (Mass.) *Standard-Times*, who also admits to a desire to see music history colorfully produced with period costumes, beginning, perhaps, with Palestrina. Milton P. Hudson of the Pawtucket Valley (R. I.) *Daily Times* adds to this the district or national finals in barber shop quartet competitions, a revival of old time minstrel shows, noted organists at the console, all leading male and mixed vocal quartets, all string quartets and the First Piano Quartet.

Wants "Action, Action!"

John V. Blalock of the Durham (N. C.) *Morning Herald* mentions names as well—he says that the great enthusiasm over the Toscanini and Ormandy concerts is a good indication of what the public wants . . . and he'd like to see concerts featuring soloists—the Telephone Hour would be a splendid choice. A writer from Miami who forgot to sign his name wants action, action! "The conductors don't have to do a back flip flop, but why not flash the story of the composition or enact some healthy incident from the life of the composer? Or dress the orchestra accordingly? . . . Just plain orchestral numbers should have more than just the back of the conductor for an added attraction. If the work isn't adaptable to drama, it could always be visualized in mood pictures."

Summing up this portion of the survey, let us quote Paul Chandler Hume of the Washington (D. C.) *Post*, who expresses the matter very clearly:

"As usual it is a matter of good taste on the

part of those producing the programs—monotony, eye appeal and the reinforcing of the ear by visual stimuli can be avoided or heightened as the case may be, depending on the planning and the execution. Imagination in using the cameras will tell. All of these forms (opera, etc.) should be explored," he continues. "Music should never be sacrificed to the new science, but we would undoubtedly gain from some intelligent commissioning of new works in these forms, to be composed with TV in mind". Mr. Hume would like to see solo recitals, programs of the Invitation to Music type which "can also be made interesting for watchers as well as listeners. Attention to technical in performance, balanced against ways of emphasizing outstanding factors in the music itself would make interesting watching."

And, for another last word, we go to Ed Arnow of the Stockton (Calif.) *Record*: "Television could accomplish all that motion pictures were never able to attempt. Good music in every form deserves to be televised."

The Negative Side

The detractors and depreciators of television were few. Still, there is a negative viewpoint which must be recorded. To be against television would be rather like trying to hold back the tide. The opinions expressed are not all that bold, yet there are doubters in greater or less degree. They will not object to being quoted. Most of them, perhaps, are worrying unduly.

Thelma Miller of the San Jose (Calif.) *Mercury Herald* says "television would not in the least add to my pleasure in listening to broadcast music. The possible exception would be opera . . . ballet offers interesting possibilities as the most 'visual' type of music or a surrealist type of pantomime accompanying opera . . . anything better than soloists just standing there singing. We'll put up with it on the stage, but in a new medium something better might be developed."

"Television is a new medium and not the perfect one for sound," thinks Steve Perkins of the Austin (Tex.) *American*. The visual contents available will detract from the musical or aural experience . . . the final product will probably be closer to the movie musical than to opera, ballet or drama". E. Clyde Whitlock of the Fort Worth *Star-Telegram* doesn't care much for present prospects. Since the fantastic rarely reaches the stages where serious music is performed, there is no need to depart from traditional procedures while television is young," he says gloomily.

C. J. Ingram of the Jersey (Jersey City) *Journal*, remarks cryptically: There must be a great deal of experimental work done before opinions can be formed. Results may upset a great many seemingly logical conclusions. Marjorie C. Tower of the Meriden (Conn.) *Record* leaves us in no doubt. "Television at present is too trying because of heat and camera annoyance to be conducive to best efforts musically."

Further doubtful comments: "I think eye appeal would detract from free listening and I would not be willing to watch for long," complains David C. Bailey of the Asheville (N. C.) *Times*; "In films I have felt the visual attraction is a distraction as far as musical appreciation is concerned," writes Bertha Knisely of the Flint (Mich.) *Journal*; "Televising of symphony concerts is merely a novelty, I believe, and I think the focussing of the camera from one section to another or from conductor to soloist would eventually prove distracting," says Charles D. Perlee of the Pasadena *Star-News*. "Can't imagine wanting to see the orchestra", Merab Eberle of the Dayton *Journal* insists, though she votes to have all other musical forms televised. "The only program (televised from radio) I have seen bored me," flatly states William Leonard of the Chicago *Journal of Commerce*. However, he's willing to see ballets and operas in English. Also using the words "boring, distracting", was Austin H. Perlow of the Long Island *Star-Journal*, who thinks a new technique must be found and that the best bet is educational programs. "Disconcerting" was the label applied to watching an orchestra by an anonymous St. Louis reporter, who appends this philosophical comment: "But we tend to accommodate ourselves to new media; probably will to this".

Only a few in North America admitted to not having seen video. Of these, Alfred C. Haynes of the Owosso (Mich.) *Argus-Press* remarks acidly: I'd certainly hate to see that medium get into the asinine rut radio has gotten itself into". Not quite so vitriolic was Virginia Braun Keller of the Ohio *State Journal* (Columbus), who is willing to

(Continued on page 56)

Monteux Conducts Final Concerts

San Francisco Symphony Ends Season with Performances of Beethoven's Ninth

SAN FRANCISCO.—With three magnificent performances of Beethoven's Ninth Symphony in the Opera House on April 22, 23 and 24, the San Francisco Symphony and its audiences bade Pierre Monteux au revoir at the end of the orchestra's 36th season.

The combined University of California and Stanford University Choruses augmented the San Francisco Municipal Chorus in the final movement of the symphony, and the choral parts were sung more brilliantly than on any past occasion. The vocal quartet—Norma Andreotti, Eula Beal, Mario Berini and Douglas Beatie—added distinction to the finale. The Ninth Symphony was preceded by Beethoven's First Symphony. Sharing applause with Mr. Monteux at the conclusion of the concerts were the choral directors—Hans Leschke of the Municipal Chorus, Edward B. Lawton of the University of California, and Harold Schmidt of Stanford University.

A week earlier Mr. Monteux conducted a request program for the members of the Musical Association, the contributors to the orchestra's sustaining fund. The program consisted of Beethoven's Third Leonore Overture, Debussy's Prelude to The Afternoon of a Faun, Strauss' Death and Transfiguration, and Brahms' First Symphony.

The world premiere of a new symphony dedicated to Pierre Monteux and the San Francisco, and a magnificent performance of Mahler's Das

SHIRT-SLEEVE CONFERENCE

Joseph Wagner (left), conductor, Duluth Symphony, and John Charles Thomas, baritone, have removed their coats for a serious discussion of music. Mr. Thomas was soloist in a recent Duluth Symphony concert



Lied von der Erde contributed to two of the finest programs of the orchestra's 36th year. The new work, a Symphony in C, was written by Frederick Jacobi in 1947. Mr. Jacobi indicated it was his intention to write music which is clear, definite and concise; that he is a great believer in melody, and also in the theory that music should give pleasure and not try to solve philosophical problems. "I believe that art and craft have much in common and that art, to be valid, must be more than a manifestation of a passing mode; in short, that there are some eternal values which transcend period and time," Mr. Jacobi wrote.

On the same program, Robert Brereton revealed in his performance of the Beethoven Piano Concerto No. 3 his development since he last played here.

With Jennie Tourel and Charles Kullman in the solo parts, the orchestra gave a superb performance of Mahler's Das Lied von der Erde. Bach's Suite No. 2 for flute and strings preceded the Mahler, with Paul Rieni, Jr. as solo flutist.

Artur Schnabel, pianist, made five Opera House appearances within six days in March: a solo recital, three appearances with the San Francisco Symphony, and a sonata recital with Joseph Szigeti, violinist. With Pierre Monteux conducting the orchestra on March 4, 5 and 6, Mr. Schnabel played two Mozart Concertos, in C minor and B flat major. In the same program Mr. Monteux presented for the first time here Paul Hindemith's Symphonia Serena.

Substituting without explanation or apology the Walkure Magic Fire Music and Wotan's Farewell, with Desire Ligeti as the excellent soloist, for the previously advertised Honegger Roi David, the Art Commission's concert lost interest for some, but perhaps gained favor from others when Pierre Monteux conducted the fifth of the civic events in the Civic Auditorium on March 13.

Solveig Lunde, Bay Region pianist, made an impressive vehicle of the Liszt Concerto in A major in the same concert.

At an earlier Opera House concert Mr. Monteux led the orchestra in Darius Milhaud's orchestration of Couperin's Overture and Allegro, a delightful musical adventure. Another welcome discovery was the Legend for Oboe and Strings by Ellis Kohs, played by Merrill Remington and the string sections. It had charm, beauty and substance. Jacques Thibaud was soloist in this program, playing Lalo's Symphonie Espagnole.

Igor Stravinsky conducted the orchestra in an all-Stravinsky program consisting of Apollon Musagete, Four Norwegian Moods, the Circus Polka, the Concerto for String Orchestra, and the Divertimento from Le Baiser de la Fée.

The special Lenten programs conducted by Mr. Monteux during Holy

Week brought to attention the excellent American tenor, David Lloyd, as soloist with the Municipal Chorus in excerpts from Bach's St. Matthew's Passion and Berlioz' Childhood of Christ. The last two movements of Godfrey Turner's Trinity received their first performance here on this program.

MARJORY M. FISHER

Firkusny Plays In San Francisco

Pianist Heard for First Time in Coast City—Conner, Anderson in Recitals

SAN FRANCISCO.—An exciting discovery in the recital realm was Rudolf Firkusny, pianist, whose playing in his first San Francisco appearance was beautiful in tone and style. His program consisted of the Mozart Fantasy in C minor and Sonata in C major, the Brahms Intermezzo and Rhapsody contained in Op. 119; the Schumann Fantasy in C major; and a concluding group by Chopin, Smetana and Ginastera.

A fine sonata program for violin and piano was given by Frances Wiener and Lev Shorr under Lula Blumberg's management in the Marines' Memorial Theater, consisting of Copland's Sonata, Bach's Third Sonata, in E major, Brahms' G major Sonata, and the Ravel Sonata.

Appearing at the Opera House were Marian Anderson, in the Larry Allen, Inc., series; Jeanette MacDonald, managed by Paul Posz; and Nadine Conner, soprano, who now is accompanied by Paul Shick.

The passing parade of debut pianists included Frank Youkstetter of Los Angeles, who displayed maturity and fine musical and technical attainments in his program. An earlier debutant was Agnes Niehaus, who showed a flair for music of a dramatic sort. New to San Francisco was the fine pianistic artistry of Vladimir Brenner.

Other recitals have been given by Jussi Bjoerling, tenor; the Don Cossack chorus; Del Purvis, pianist, in debut recital; the Concordia College Choir from Moorhead, Minn., directed by Paul J. Christiansen; Tota Economos, Greek pianist; Elena Guirola Hitchcock, pianist, and Armand Tokatyan, tenor.

In its February concert the San Francisco String Quartet was joined by Romain Verney, violist, in Mozart's Quintet in E flat major and Beethoven's Quintet in C major and by Rudolph Ganz, pianist, in the Quintet for Piano and Strings by Vittorio Giannini, a grateful work and a rewarding novelty.

At the Composers' Forum, Ferenc Molnar, violist, and Bernard Abramowitz, pianist, played Ernest Bloch's Suite for Viola and Piano and a Sonata for the same instruments by Edward T. Cone. Mr. Abramowitz also collaborated with Myriam Zun-

ser, violinist, in Charles Cushing's Sonata for Violin and Piano. Miss Zunsner also played Roger Sessions Second Sonata for piano.

Chamber music programs by the San Francisco String Quartet (presenting Samuel Barber's fine Quartet Op. 11) and the Music Lovers' Society (including Prokofiev's Sonata for Two Violins and Roussel's Trio, for flute, viola and cello) were enjoyed by Marines' Theater audiences.

The new San Francisco Civic Ballet, in four performances at the opera house, presented Tamara Toumanova and Paul Petroff as guest artists, with a repertory consisting of Gift of the Magi, Swan Lake, Parranda, Blue Plaza, Persephone (world premiere), Mephisto, Coppelia, The Nutcracker, and various pas de deux. John Taras choreographed Persephone to Schuman's First Symphony.

MARJORY M. FISHER

DANIEL
MUSICAL ASSOCIATION
113 West 57th Street—Room 1015
New York, 19, N. Y.

SEGOVIA

by arrangement
with Hurok Attractions

NIBYA
MARINO
Pianist

GRACIELA
SILVAIN
Coloratura, Colon Theatre

DANIEL
DUNO
Baritone
Municipal Theatre Rio de Janeiro

SZERYNG
Violinist

RAFAEL
LAGARES
Dramatic Tenor, Colon Theatre

JEAN
MOREL
Conductor
Opera Comique, Paris
National Opera, Mexico

DANIEL
ERICOURT
Pianist

CONCERT — ORATORIO — RADIO



LUCIUS
METZ
Tenor

Faculty: Juilliard School of Music
Juilliard Summer School
Soloist: St. Bartholomew's, N. Y. C.
VOICE-COACHING—REPERTOIRE
418 Central Park West, N.Y.C. (Victor Records)

WINGS OVER JORDAN

Rev. Glynn Settle, Director
Now Booking Transcontinental Tour
Call - Wire - 'Phone
STANFORD ZUCKER AGENCY
420 Madison Ave., N. Y. C. - PL 3-9188

Carmelina
DELFIN
Composer—Pianist

"Admirable attainments as a pianist. Uncommon subtlety of nuances... tone of singing quality." Noel Straus
Town Hall, March 2, '46
180 West 87th St., New York City

T
A
N
Y
A
URY
Pianist

"She has lyricism, power and great variety in style."
Alfred Frankenstein, S. F. Chronicle
BEHYMER ARTIST BUREAU
427 W. 5th St., Los Angeles 13, Calif.

HANS
HEIDEMANN
American Pianist

"Life and buoyancy in his performance... brilliant and 'moist'."—Noel Straus, N. Y. Times, Mar. 9, 1947.
Per. Rep.: DELL BEVAN,
Room 303, 1250 Sixth Ave.,
N. Y. C.

RECITALS

(Continued from page 37)

overdone in performance, but on this occasion it was played with rare grace and restraint, and was a high point of the evening. In the two rapid movements of the Beethoven sonata, some of the gaiety and wit inherent in the score did not materialize completely, but a fully developed sense of humor can hardly be expected of an artist so young and so obviously reverent in his approach to such a master work. Gregory Ashman's accompaniments were refined, sympathetic, and unflinchingly accurate. G.

The University Women's Chorus Carnegie Recital Hall, April 23

With Lucius Metz, tenor, as soloist, the University Women's Chorus, Morris Watkins, conductor, offered works by Handel, Dvorak, Philip James, Sibelius and Hugo Wolf, a number of which were arranged by A. Walter Kramer. Morris Watkins conducted and Luis Harold Sanford accompanied at the piano. K.

Muriel Rahn, Soprano Town Hall, May 2, 3:00

Admirers of Muriel Rahn had reason to regret that the soprano did not undertake more of the sort of music which made up the second half of her Town Hall program. This consisted of songs by H. Lawrence Freeman and William Grant Still, a couple of Spirituals, a Canto de una muchacha Negra by Silvestre Revueltas, one of Margaret Kennedy-Fraser's Hebridean lilt, Howard Fenton's Illusion and Hageman's At the Well. Here Miss Rahn's sumptuous tones were heard to better advantage than during the first part of the afternoon, where she was misled into attempting things like Rejoice Greatly, from Handel's Messiah, Franz's Im Herbst, Schumann's Der Nussbaum, Strauss's Allerseelen, Brahms' Wie froh und frisch, Berlioz's



THEIR VOICES SHALL BE HEARD

Mrs. Martin Beck, Chairman of the Board of the American Theatre Wing, gives the good news to three winners in the Spring concert auditions of the Theatre Wing's Professional Training Program. Left to right: Melvin Bartell, Mrs. Beck, Philip Bond, and Donald Johnston. Mr. Johnston, the top winner, gets a formal debut concert, the others informal recitals

L'Absence, Cui's Statue de Czarskoe-Selo and Agathe's great scena from Weber's Freischütz.

In virtually all of these Miss Rahn's voice sounded unsteady, ill-supported and uncertain in pitch. For neither the Handelian air nor Weber's scena did she display the necessary technical schooling or musical grasp, while a singer so lacking in all sense of Lieder style ought scrupulously to avoid Franz, Schumann and Brahms. It was not long before the sameness of color which marked Miss Rahn's vocalism through the first half of the recital caused all her songs to sound monotonously alike; and she was not materially helped by Rudolf Schaar's roughshod accompaniments. H.F.P.

Madaleine Carabo, Violinist and Carol Robinson, Pianist Times Hall, April 29

Miss Carabo and Miss Robinson presented another of their programs of contemporary works in which the accent was on the music rather than on accomplished performance. On this occasion the recitalists presented first New York concert performances of Henry Cowell's Sonata and Roy Harris' Toccata (the fourth movement of his Sonata for Violin and Piano, the first three movements of which had been given in first performance by the duo in a previous recital), and also played Charles Ives' Third Sonata for Piano and Violin and Ulysses Kay's Sonatina for Violin and Piano. Miss Carabo was also heard in Hindemith's Sonata, Op. 31, No. 2, a transcription of Stravinsky's Elégie, and Harold S. Cone's Chromatic Caprice, all for unaccompanied violin.

The Cowell work represents the composer in his recent folk manner. According to the program note he has since 1941 "been engaged on a series of compositions which are a modern development from hymns and fuguing tunes of certain 18th century American 'primitive' composers." In this five-movement work the engaging Jig is the only one that gets far enough away from the harmonically and rhythmically bleak material. The other movements adhere too faithfully to their type sources. The Ives Sonata, which the recitalists introduced last season, is perhaps one of the composer's least inspired works. Hymn tunes provide the basis for a development in which the melody does little more than repeat statements in segments against obvious piano improvisations. The Harris is a gay little piece with fresh melodies and delightful interplay by the instruments and the Kay, too, was pleasant but much less spontaneous. Mr. Kay

seems to parcel out his dissonant diatonic material between the piano and violin artificially, if cleverly.

Far and away the best music of the evening was the Hindemith sonata, a wonderfully serene, pastoral work with a particularly fetching pizzicato interlude. Miss Carabo responded to Hindemith's inspiration with her best playing of the evening. A. B.

Albert Elwood Price, Tenor Town Hall, May 2

Mr. Price hails from Cleveland where he has enjoyed notoriety first as an infant prodigy as a pianist and organist and now as a singer.

Mr. Price seems to have good natural equipment, and his voice, when judiciously used, especially in its middle register, was pleasing though a tendency towards tightness rather militated against its best effects.

A group by Handel which led off proceedings was fairly well done, though the excerpts from The Messiah are not wholly effective as concert pieces. Excerpts from Manon and Carmen and the Berceuse from Jocelyn were well done, especially the last. The program continued through songs and arias, and ended with the inevitable Spirituals. There seems no reason why Mr. Price should not become a useful singer. At present he appears to be in a transitional stage.

The recital was given under the auspices of the Omicron Chapter of the Iota Phi Lambda sorority. Vivian Weaver provided good accompaniments at the piano and with the harp. H.

ISCM Concert Hunter College Playhouse, May 2

The third concert of the International Society for Contemporary Music was given over entirely to piano music. Robert Kurka's Sonatina (1947) and Claus Adam's Sonata (1948) received first performances. Of the other works on the program—Elliott Carter's Sonata (1945-46), Miriam Gideon's Canzona (1946), and Ben Weber's Three Pieces, Op. 23 (1946-47)—only Mr. Carter's had been previously performed in N. Y.

The evening opened with Mr. Carter's sonata, an outstanding work of mature thought, first played in N. Y. by James Sykes in March, 1947, combines austere sonorities and angular figurations within an unyielding, concentrated structure. In the hands of Beveridge Webster, its architectural breadth was ably manifested.

Ray Lev cleanly defined the florid patterns of Miss Gideon's brief Canzona, and sensitively conveyed the rarefied moodiness of the Weber. Mr. Weber's excellent Op. 23 was closest

to atonal character in a program which veered generally in that direction. Miss Lev also played the Kurka Sonatina. This work affects simplicity of means, but the ill-defined relative proportions of its brief movements give a sense of immaturity.

Mr. Adam's Sonata employs complex figurations in a highly chromatic idiom. As a whole, the work lacks profile, but there are a personal conviction and intensity in the handling of the material which on occasion result in effective passages, such as the rapid ones involving sixteenth notes in the first and last of its three movements. Jack Maxim played it with great abandon. A. B.

Andrew Gainey, Baritone (Debut) Town Hall, May 4

Mr. Gainey's first New York recital was the result of his winning first prize in the "Big Break" radio program. He had made his local operatic debut with the New York City Opera Company earlier this season, and his previous public appearances may have contributed to the complete self-possession he displayed on the stage. Yet his utter assurance was perhaps too much of a good thing, for it seemed to lead him into performances that were often more external show than sincere probing.

In operatic arias like Non piu andrai from Mozart's Le Nozze di (Continued on page 47)

MARY LEDGERWOOD

Contralto

ORATORIO—CONCERT

"A tonic for the spirit to hear such pure tonal content and excellent diction."

Arthur V. Berger,
Her. Trib., Mar. 10, 1947
Suite 7B, 56 Seventh Ave.
New York 11, N. Y.



AURORA MAURO-COTTONE

Pianist

"Rare phenomenon these days—a real Chopin player."
—R. L., N. Y. Times, Oct. 12, 1946.
87 West 55th Street, N. Y. C. Cl. 7-0028

JOSEPH SHORTMEYER

Tenor

Oratorio—Concert—Radio

1401 Steinway Bldg., N. Y. 19



INES CARRILLO

Pianist

"Played better than most men . . . showed unusual musical discernment."
—Harriett Johnson, N. Y. Post, Oct. 30, '47
European Mgt.: Foreign Division
Columbia Artists Mgt., 113 W. 57 St.

CARLO MENOTTI

Baritone—Teacher

Opera—Concert—Radio
2 Columbus Circle
New York City, Cl. 7-5973

Barbara STEVENSON

Soprano

Season 1948-49
Now Booking
Pers. Rep. Jane Rodgers, 127 Riverside Dr., N. Y. C.



ORCHESTRAS

(Continued from page 32)

but makes the mistake of seeming to end twice—once à la Sibelius, with considerable oratory, and once more in a drier, more factual, more contemporary-sounding manner. The performance of the orchestra under Mr. Koussevitzky's direction appeared to bring out the best values of the score, and certainly it was magnificent in tonal balance and verve.

Mr. Koussevitzky's exquisitely articulated performance of Mozart's Eine Kleine Nachtmusik followed the conductor's familiar pattern, even to the absurdly fast final movement. The Sibelius Second Symphony seemed to play itself a bit mechanically until toward the end, when Mr. Koussevitzky again brought his usual fervor to the closing apotheosis.

C. S.

Boston Symphony Ends New York Season

Boston Symphony. Serge Koussevitzky, conductor. Carnegie Hall, April 17, 2:30:

Symphony, C major (Jupiter)....Mozart
Romeo and Juliet, Second Suite.....Prokofiev
Symphony No. 7, A major....Beethoven

The final Boston Symphony session of the current New York season was hardly a stimulating event. So far as actual playing went the Bostonians sustained the greatness of their best traditions. Otherwise the afternoon was stale and unrewarding.

The Jupiter Symphony received a smooth and fluent performance. One could say nothing against Mr. Koussevitzky's reading but also nothing in particular for it. It had little in the way of inspiration or fire or interest. It remained pedestrian and dull. The same spirit of dullness also pervaded three quarters of the Beethoven symphony. Its blood did, however, begin to course a little faster in the finale.

When the Seventh Symphony was first performed one scandalized critic maintained that the composer must have been drunk when he wrote it. He scarcely would have thought so had he been exposed to Mr. Koussevitzky's rendering on this particular occasion.

The Prokofiev Romeo and Juliet ballet extracts, consisting of the Montague and Capulet pages, the depiction of Juliet the Maiden and the episode of Romeo by Juliet's grave, were played with the usual Boston Symphony expertness. To one incorrigible listener, however, these flatulent trivialities did not warrant the expenditure of so much instrumental perfection.

H. F. P.

Mozart Orchestra of Henry Street Settlement, Times Hall, April 18

Just a little over 24 hours after the Boston Symphony had played the Jupiter Symphony the young men and women of the Mozart Orchestra, of the Music School of Henry Street Settlement, were at it again under the direction of their gifted conductor, Robert Scholz. The occasion was the fourth concert of the orchestra in its Uptown-Downtown series, this particular event taking place at Times Hall.

It can be freely confessed that the playing of the instrumentalists of the Mozart Orchestra was less sandpapered than that of the visitors from Boston, but apart from this fact it was vastly more invigorating and alive. The masterwork was given with tingling exuberance. One felt the keen relish of the young performers and the contagious spirit which at every moment they communicated to their hearers. In five minutes more true Mozartean feeling disengaged itself from this fresh and exhilarating music-making than in nearly half an hour of the Bostonian gentilities the day before.

However, the Jupiter was by no means the only reward of this lusty concert. The evening began with Purcell's Overture to The Rival Sisters, a noble piece in the French style, with a superb slow introduction, an elaborate fugue and a recall of the stately opening measures to round out the whole—a creation of which Handel might have been proud. Then, after the Mozart, two youths of extraordinary talent, Gerald and Wilfred Beal, were heard in a remarkable performance of Vivaldi's D minor Concerto for two violins, with a background of strings by Ernest Beal. The rhythmic feeling of the two soloists and the sheer delight they manifested in what they played made the familiar concerto an experience of the first order. These twin brothers deserve close attention for such talents are distinctly uncommon.

Samuel Barber's Capricorn Concerto, with Samuel Baron, flute, Lois Wann, oboe, and Robert Feulner, trumpet, was the one modern contribution of the evening, which concluded rewardingly with the Brahms-Haydn Variations.

H. F. P.

National Orchestral Association Gives Fourth and Last Concert

National Orchestral Association. Leon Barzin, conductor. Stanley Weiner, violinist; Abbey Simon, pianist; Harvey Shapiro, cellist; Princeton University Chapel Choir; Carl Weinrich, conductor. Carnegie Hall, April 19:

Overture to Die Fledermaus.....Johann Strauss
Concerto for Violin and Orchestra, Op. 14.....Barber
Piano Concerto No. 1.....Liszt
E flat major.....Liszt
Scherzo, Hebrew Rhapsody for cello and orchestra.....Bloch
The Testament of Freedom.....Randall Thompson

Mr. Barzin had subtitled this final event of the season Merit Rewarded. All three of the young American artists who were soloists played capably, although it was Mr. Shapiro who took

Leon Barzin, conductor, with three soloists—Harvey Shapiro, cellist; Abbey Simon, pianist, and Stanley Weiner, violinist—at the last National Orchestral Association concert of the season at Carnegie Hall April 19



Ben Greenhaus

the major honors of the evening. His performance of Ernest Bloch's Schelomo was notable in every respect. The richness and varied color of his tone and the security of his technique both in the cavernous depths and at the perilous heights of the range to which the composer leads the soloist, revealed a master of the instrument. Furthermore, this was a deeply moving interpretation, genuinely rhapsodic in character, yet emotionally controlled. The work was played in commemoration of the League of Composers' 25th anniversary and the festival of three concerts of Bloch's music given this season at the Juilliard School. There were passages in which the orchestra had to scramble through the notes at the brisk tempo taken by Mr. Barzin, but the performance was always alive and exciting.

During its first two movements, the Violin Concerto of Samuel Barber goes through a welter of forced modulations and sentimental climaxes for all the world like some 19th century imitator of Brahms. In the fast section, marked Presto in moto perpetuo, it picks up considerably in rhythmic interest and in economy and clarity of form. Mr. Weiner played off pitch more frequently than he should have even in a difficult new work, but he disclosed a considerable technical facility and zest for the music.

There was no reason to quarrel with Mr. Simon's playing of the Liszt E flat Concerto on technical grounds; it was solid and often brilliant. But he failed to imbue its faded measures with the grand manner and subtlety of phrasing and coloring needed to make it live in the cold light of the 20th century. His approach was altogether too matter-of-fact and in a sense too serious. Liszt was something of a poseur and his virtuoso pieces call for showmanship of a highly imaginative order.

R. S.

Barzin Conducts Alumni Orchestra

National Alumni Orchestra, Leon Barzin, conductor. Helen Penn, soprano; George Roth, pianist. Carnegie Hall, April 21:

Overture to Russian and Ludmilla.....Glinka
V'adoro Pupille, from Julius Caesar.....Handel
Hear Ye Israel, from Elijah.....Mendelssohn
Concerto for Piano and Orchestra, A major (K. 455).....Mozart
Concertino for Piano and Orchestra.....Carpenter
Bachianas Brasileiras No. 5, Villa-Lobos
The Pond.....Ives
Serenade.....Carpenter
Three Cyprus Serenades.....Fuleihan

There seemed to be more people on the stage than in the auditorium for this concert, where a scattered handful listened to a greatly overloaded program but applauded the soloists effusively enough to lengthen the eve-

ning to the extent of several additional favors. The 72 instrumentalists who made up the orchestra were graduates of the National Orchestral Association. They are now members of various American orchestras, and they returned to Mr. Barzin's direction only for a kind of alumni reunion. Their former leader must have been proud of them, for they play with a professional expertness calculated to delight him.

Otherwise the concert provoked conflicting feelings. It was a real pleasure to listen to the Handel and Mendelssohn contributions of Miss Penn. This lady, who as Helen Thigpen has appeared in a number of local recitals, is actually better adapted to a larger frame and a more dramatic style of singing than intimate recital work in a small hall permits her. Her delivery of Cleopatra's air from Handel's Julius Caesar was quite a superb effort. Miss Penn has the warm, velvety and sumptuous tones which this music demands, the noble style and the sensuous vocalism, generally. And she followed up her Handel with a wholly

(Continued on page 53)

EDWARD CALDICO
Tenor
Opera-Radio-Oratorio-Concert
"Such a tenor has not been heard in these parts for a long time. He produced high C's with ease and clarity of tone."
—Harry Eberle, 3/5/48
Bayonne Facts
10 Park Terrace E., N. Y. 34
LO 7-7465

GERALD TRACY
Pianist
"A skilled technician and a musician of impeccable taste."
N. Y. Herald Tribune.
"...always imaginative, resourceful, poetic...merited only praise."
N. Y. Times.
829 E. 57th St., N. Y. 22

NINA ALLEN
"Her Caro Nome was memorable."
—Norfolk Virginian-Pilot, Nov. 13, 1946
"Her coloratura soprano, sweet but robust."
—Mass. Telegraph, Dec. 3, 1946
1401 Steinway Bldg., New York 19, N. Y.

LOUISE AUBERT
Soprano
Concert • Opera • Radio
1401 Steinway Bldg., N. Y. C.

Leslie FRICK
Mezzo-Soprano
"Sound vocal artistry and unfailing good taste."
—N.Y. Sun
1401 Steinway Bldg., New York 19, N. Y.

DAVID W. RUBIN

113 West 57th St., N. Y. C.

Presents for the Season 1948-49

ALL-VETERANS ORCHESTRA

SASCHA LONDON
Musical Director

KRAEUTER TRIO

KARL KRAEUTER, Violin
PHYLLIS KRAEUTER, Cello
GRANT JOHANNESSEN, Piano

ROLAND GUNDRY

Violinist

GRANT JOHANNESSEN

Pianist



Howard Hanson, one of the chief speakers, at an international forum with Richard Johnston of Toronto (left) and Albert Luper, musicologist

Ray Glonka

(Continued from page 8)

song tradition—native traditional utterance, free social activity and appeal to hearers. Each melody was sung first by Charles F. Bryan, southern division chairman, to his own Appalachian dulcimer accompaniment. The same tunes were sung in turn by the Sacred Harp Class, 40 singers from the deep south, and then harmonized by the Madrigalians, from the George Peabody College for Teachers, directed by Mr. Wolfe. The coming of age of our own folk music is a matter of pride to the educators, who have worked to take it out of the "specialty" class and make it as much a part of living as is European folk culture.

Musicology Gains Ground

Another cause for congratulation is the rapprochement rapidly being effected between the educators and the musicologists of America. Snobbishness on both sides is being overcome, and the value of the musicologists' contribution to education is becoming more clearly realized. It was felt that we may look forward soon to the death knell of the phrase "music appreciation," which has brought so many evils in its train. The substitution of trained listening, bolstered with knowledge even when technical ability in performance is not in question, is the aim. "To take the moonshine out of the Moonlight Sonata" might well become a slogan for this activity. There is still a Music Appreciation Committee in the conference structure, and its work is highly respected, but new methods of approach are being evaluated and the musicologists are trading viewpoints with educators to their mutual advantage.

The value of the audio-visual elements in study is more and more appreciated, as the lively interest in radio, film and record discussions proved. The national chairmen—Mrs. Helen C. Dill of Beverly Hills, Calif., for films; Paul W. Mathews of Montgomery, Ala., for records, and Archie N. Jones of Austin, Tex., for radio, presided over sessions that were well

attended. Opera in music education, too, had many adherents. Lilla Belle Pitts of New York, chairman, and Clarke Maynard of Wilmington, vice-chairman, were assisted at provocative sessions by Mrs. Blanche Witherspoon of the Metropolitan Opera Guild and Mrs. Mary Ellis Peltz, editor of *Opera News*.

Highly significant was the presence of more than 600 young people who belong to the newly formed Student Members section. Thurber H. Madison of Bloomington, Ind., is their national chairman. They attended a reception of their own on Sunday, as well as chorus rehearsals under Peter J. Wilhousky of New York, and workshop sessions under Marguerite V. Hood, with discussion-demonstrations of various types.

Social events were few, as this was a "working" convention, but delegates enjoyed state, fraternity and school reunion luncheons. There were receptions given by the president, Luther A. Richman, and the In-and-Out-Detroit Music Educators with Graham T. Overgard in charge, as well as a dance sponsored by the Music Education Exhibitors Association. At the Conference Luncheon, which took the place of an annual banquet, Bertha Bailey of New York presided, and David D. Henry, president of Wayne University, made a plea to consider students and teachers as human beings—"Pupils Are People."

Of prime interest at the luncheon was the presence of Frances Elliott Clark, one of the conference founders, who, despite a bad fall as she came to the center of the table to speak, carried on with her talk and impressed everyone with her vitality and spirit at the age of 88. This accident, which narrowly escaped being more serious, was echoed by an occurrence more grim, when Raymond F. Dvorak, of Madison, Wisc., suffered severe burns and the loss of his right arm in a wreck of the Rock Island Rocket near Enid, Okla., on his way to the conference. This cast a damper over the College Band Directors National Association, at whose meetings he was to preside.

Music at the larger sessions was

Music Educators Hold

generally good in performance, but somewhat lacking in freshness and often under par in intrinsic quality. Occasional curiosity had been expressed and gratified by the selection of good contemporary works, but quite often the music chosen seemed of mediocre calibre. Some of the Latin Americans present were heard to murmur "Mala musica" as if in disappointment that the great procession of performing individuals and ensembles had not been more tastefully guided. One conference member went so far as to refer to the contents of several programs as "trash." Unfortunately, space does not permit details of most of these programs, but some evidence on both sides will be presented.

Too Much Band Music

It seemed to one reviewer that in addition to the discomfort of programs which were too long (in spite of a strictly enforced no-encore rule), there was a preponderance of band music which smote the ear not softly after a very few minutes. The bands have taken over, according to Joseph E. Maddy, founder of the National Music Camp, who was present for several sessions. "Bands are better service instruments for the schools," he said, "and outnumber orchestras ten to one. Every school should have both." After hearing a week of conference programs, it is possible to agree.

Musical programs began on Sunday. The score of Domenico Savino's cantata, *My Country*, arrived by air mail just in time to be the high point of the Wayne University Concert Band and Choir radio Campus Concert, Graham T. Overgard and Harold Tallman conducting. It proved to be a work high in cliché value, similar to *Ballad for Americans* without the latter's virility. Another feature for band was Vaughan Williams' *Toccata Marziale*, in a program otherwise made up of trivialities by Romberg, Gould and Dante Fiorillo.

The same afternoon the Drake University Choir gave a concert under Stanford Hulshizer, with Rodney Berg of La Grande, Ore., presiding. This is one of the highly tempered, hair-trigger choruses which sings superlatively, if occasionally affectedly. Its a cappella performance, both in male and mixed sections, was splendid in conventional works (one grew rather tired of Enders' Russian Picnic after several subsequent performances, but it was nicely done by the Drake group) but the opera excerpts which made up the most of the program seemed ill advised. The chorus work remained excellent, but young, unplaced voices do not handle arias like those in *Traviata*, Boris Godunoff, *Pagliacci* and *Madama Butterfly* with any assurance or competence. Some educators are in favor of having groups sing each aria melody line, but this does not quite seem the answer. Genevieve Wheat Baal assisted in preparing the opera excerpts and Lucien Stark did yeoman service as chief accompanist. The group was dressed

to the nines, in fresh, pretty and ingenious costumes. It is said to be popular on tour in the midwest.

Sunday evening the Detroit Symphony under Karl Krueger gave the conference a complimentary concert, playing works by Mendelssohn, Liadoff and Wagner, and the Tchaikovsky Pathétique—another example of lethargic programming, and, in this case, performance as well. Far more lively was the chorus which sang devotedly under Harry W. Seitz, a group made up of more than 200 boys and girls of the National Catholic High School Chorus. They were impressive in works by the conductor, Robertson and Rubbrock. Their contribution was the climax of the third biennial of the National Catholic Music Educators Association, April 16 through 18, and many Catholic delegates remained to hear the educators' programs.

The Elkhart High School Symphonic Band entertained the delegates at the opening general session Monday morning, with David Hughes conducting music by Reeves, Tchaikovsky, David Bennett, Curzon, Clarke and Coward. That afternoon there was a genuinely impressive demonstration of the work of more than 500 rural school children from Michigan, conducted by Marie A. Adler and Mabel Olive Miles. The children sang folk songs and danced a Virginia Reel, a Highland Fling and a Polish singing dance.

Young Composers Featured

A concert labelled "contemporary music" brought back the Wayne University forces Monday evening, with band music by Alford, Bennett, Steiner, Effinger and others, and featuring three young composer-conductors. Of these, Jack Shelby seemed the most gifted. There was also a dull and pompous score by Percy Grainger (*Power of Rome and the Christian Heart*) and Enesco's *First Rumanian Rhapsody* performed as a marimba soloist by a talented youngster, Robert Clark. Pedro Sanjuan's *Yoruba Song* marked one of the few bows to Latin America on the programs. Roy M. Miller and Mark F. DeLeonard conducted the majority of the list, and Harold Tallman, Don Large and Harry M. Langford were the conductors for the choral portion, which included several lightweight pieces and Randall Thompson's *Testament of Freedom*.

The University of Michigan Concert Band, William D. Revelli, conductor, was heard Tuesday morning in works by Mendelssohn, Kalinnikoff-Malone, Creston-Howard, Siegmeyer and Phillips-Lang. Later the Ohio State University Symphonic Choir under Louis H. Diercks, assisted by dancers trained by Helen Alkire, performed music by Schuman, Diercks, Hanson, Britten, Arcadelt, Randall Thompson, Jacques Wolfe and Castelnuovo-Tedesco—a list of some pretensions and considerable achievement.

Outstanding among the High School Festival choral and instrumental groups presented by Detroit educa-



Alexander J. Stoddard Mark C. Schinnerer

Lilla Belle Pitts

Roger Albright

William G. Carr

Harold C. Hunt

Marian Flagg

Ernest La Prade

Successful Biennial

tors Tuesday evening were the polished solos of a young Detroit soprano, Rose Suzanne der Derian. She excelled in an aria from Puccini's *La Bohème* and songs by Lippe and Diack. Other participants were the Detroit Conference Band, conducted by Harry Began and Kenneth Humbert; the Boys' Conference Chorus, conducted by Glenn Klepinger; the Girls' Conference Chorus, conducted by Hulda Martin; the Conference A Cappella Choir, directed by Kenneth Jewell; a young clarinetist, Vincent Melidon, who played a concerto by Spohr, and a combination of forces in the concluding Polovetsian Dances from Borodin's *Prince Igor*, conducted by Fowler Smith, divisional director of music education in Detroit and past president of MENC. The chorus selections for the most part sounded as if they had been chosen because the children's mothers might like them.

Children Sing Tannhäuser

Opera in concert form for high schools with the entire audience as part of the cast was demonstrated by the Opera in Education Committee Wednesday afternoon. Nine selections in English from *Tannhäuser* made up the presentation, sung by a high school mixed chorus from Ferndale, Mich., Otto Brown conducting, and synthesized by the narration of Phyllis Eazer. O Star of Eve was sung by a student, Tom Fitzsimmons. "The audience participation in the choral sections gives them a richer share in the overall musical experience than is achieved by merely listening," said Lilla Belle Pitts, chairman of the committee. "We have staged this work in the Metropolitan Opera for an audience of New York high school students with gratifying results," she added.

Michigan Night on Wednesday brought an official welcome from Governor Kim Sigler. His brief address was sandwiched between musical numbers by various out-of-the-state school orchestras and choruses, culminating in performances conducted by Helen M. Hosmer of Potsdam, N. Y. Most notable among the works were Alan Shulman's *Nocturne*, which had originality of ideas and orchestration, and the first movement of Ernest Williams' *C minor Symphony*. General chairman of the evening was Clyde Vroman of Ann Arbor.

At the final session Thursday evening the Faculty Symphony of the Detroit Public Schools, conducted by Homer LaGassey, gave creditable performances of a movement from Bach's *Third Brandenburg Concerto*, the first movement of the Tchaikovsky *B flat minor Piano Concerto*, with Mischa Kottler as soloist, and the finale from Rimsky-Korsakoff's *Schéherazade*. This completed the larger musical sessions.

Of the panel meetings, the most provocative, as has been said, were those on contemporary music, international relations and musicology. With George Howerton of Northwestern University presiding, the contemporary music section brought out fireworks almost from the beginning, because of William Schuman's resolution, described earlier, and an amendment from Roy Harris to select the composers of school music by a democratic process rather than by appointment or commission. The motion carried, after some acrimonious debate in which it was pointed out that there is a genuine need for works in small forms for lower grades; that publishers are slow to put out new school music; that educators in turn are slow to study it and put it on their programs. Also members of the morning panel were Gilbert Chase of RCA Victor, Walter Hendl, associate

By
QUAINTANCE EATON
and
LEONARD DARBY

conductor of the New York Philharmonic-Symphony, and John J. Becker, composer in residence at Barat College of the Sacred Heart, Lake Forest, Ill. Many of the same audience gathered for the afternoon session, when Philip Gordon of Maplewood, N. J., presided. Alexander Richter of the New York High School of Music and Art outlined the methods peculiar to his school, which has an enviable record in performing new works. J. Irving Tallmadge aroused considerable opposition by urging "sugar-coating" of information for uninformed audiences, a touch of "humor" and even "a little lunacy." His illustrations of his point were unfortunate (the conductor who got attention for a modern piece by proclaiming in advance that he hated it, and a rather flippant synopsis of Weinberger's *Schwanda* which involved the usage of several words school authorities would probably not countenance), and he was challenged with such words as "freakish" and "window dressing" by Howard Murphy of Teachers College, Columbia University, Hans Rosenwald of the Chicago Musical College, and Janet Grimler of Westfield, N. J. His idea that uninformed audiences in smaller centers need such material,



Ray Glonka

The Musicology panel, from the left: Charles Seeger of the Pan-American Union; Gilbert Chase of RCA Victor; Theodore F. Normann of Seattle; Raymond Kendall of Ann Arbor; K. O. Kuersteiner of Tallahassee; Vincent I. Jones of New York; Wiley L. Housewright of Tallahassee; Warren D. Allen of Stanford University and Ruth Hannas of New York

taste of their students. Rose Marie Grentzer of the Juilliard School of Music said that many educators had refused to give contemporary works which had been successfully done at Juilliard.

At the first International Relations Forum, Howard Hanson described the work of the music section of UNESCO. Both Mr. Hanson and Vannett Lawler, of the Pan-American Union, urged co-operation in the program for rehabilitation in Europe, which has many musical aspects, and made pleas for an interchange of thought as well as personages. Charles

are imbued with prejudices which render them less capable of understanding the musical culture of their own generation."

As a method of achieving the forum's objective of bettering international relations, Catalina Spinetto of Santiago, Chile, suggested an exchange of national musical publications. The committee agreed to act as a musical clearing house for publications among educators of the Americas, but stated that UNESCO should assume the same function for the rest of the world. Preparations were made for the compilation of a Dictionary of Music Publications, and the distribution of mailing lists.

Juan Bautista Plaza of Venezuela proposed that questionnaires be exchanged, that sufficient advance notice of MENC meetings be given Latin America and that the Pan American Union publish a summary of MENC articles and activities in Spanish and Portuguese.

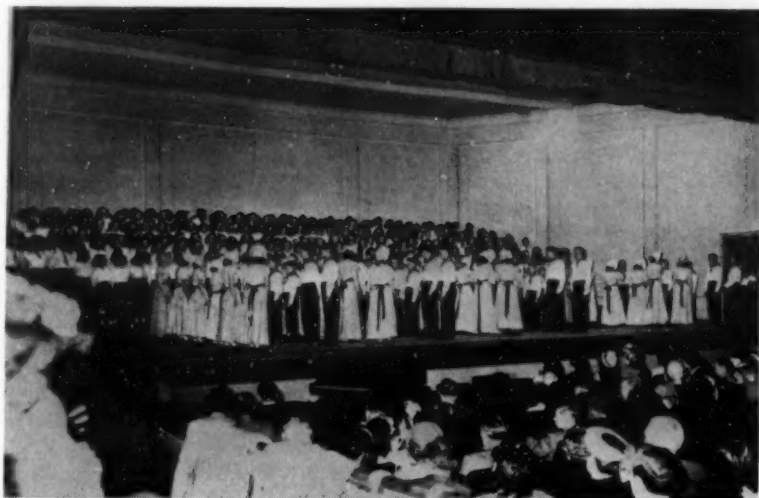
Authentication Asked

Authentication of musical scores, to obviate errors in publishing, was asked by Mercedes Reis, music librarian of Rio de Janeiro. She cited the case of Rio, Rio, actually a Colombia folk song, which is represented in American texts as a product of Chile.

Records of national music by MENC overseas visitors were to be made for Detroit school children as a token of international good feeling. Laura Osborne, director of international cultural affairs of the Detroit Board of Education, revealed. Debussy's *La fille aux cheveux de lin* has already been recorded by Berthe Bert of the Paris Ecole Normale, and others are to follow, she said.

Several questions of broad historical scope were submitted by Adolpho Salazar, musicologist from Spain, now residing in Mexico. Gilbert Chase translated. Egidio Castro y Silva, Brazilian pianist now at Tulane University, New Orleans, spoke earlier, suggesting that facilities be made available for educators from North America to visit their sister republics, stating that this is more neglected than traffic the other way. Others who were present at both sessions were Laura Reyes, director of music education in elementary schools in Santiago; Maria Ponce, music educator from Lima; Helena Belinska, cultural relations attaché, Polish Embassy, Washington; Robert Rosevear and Richard Johnston, Toronto; Hector Zeoli, pianist and composer from Argentina; Esmeralda Escuder, music educator from Uruguay; Caridad Benítez, music educator from Cuba and correspondent for *MUSICAL AMERICA*, and Pilar Mira, music educator from Argentina.

(Continued on page 58)



Ray Glonka

Rural school children of Michigan in a Virginia Reel, one of several dance and chorus performances at a general session in Masonic Temple conducted by Marie A. Adler and Mabel Olive Miles

better handled, won some grudging approval, however, from others in the audience. And his remark that parents are tolerant of "modern harmony" because they have listened to their kids play out of tune so long anyway," brought a spontaneous laugh.

Program Quality Deplored

A California man rose to deplore the quality of the conference music programs, and Harold Tallman, Wayne University chorus director, tried to refute him. No overt approval was given to either. Mr. Rosenwald scored a telltale point when he charged that educators as well as performers lack curiosity about new music. He declared that it is the obligation of every teacher to be at least acquainted with the new output, whether he likes it or not. Others emphasized that students will like whatever they grow familiar with, and that their teachers' taste is paramount in influencing the

Seeger, chief of the music division of the Pan-American Union, pointed out that most interchange takes place outside of government auspices, and noted the call from class to class is more congenial than a vertical interchange—for example, a proposed hill-billy unit sent to South America, though scorned by "higher-ups," might find a more favorable reception among simple people than is realized. Lloyd V. Funchess of Baton Rouge presided over this as well as the later session, both of which were extremely stimulating.

Questions from Latin American conferees took up the greater part of the afternoon session. Luis Sandi, director of music education in Mexican public schools, desired to know how American music educators reconciled for their students the teaching of traditional western harmony with the modern harmonic practices of contemporary composers. "By such traditional instruction," he said, "students

JOSEF ADLER

Pianist - Teacher - Accompanist
257 West 86th St., N. Y. City
EN. 2-4715

SOLON ALBERTI

"TEACHER OF SINGERS"
VOICE TECHNIC. COACHING IN
OPERA - CONCERT - ORATORIO
Hotel Ansonia, Broadway & 73rd St.,
New York 23. SU. 7-1514

THEODORE

ARNHEITER

Voice Diagnostician—Vocal Instruction
48 E. 89th Street, N. Y. C. - SA. 2-4557

ELSIE BAKER

Teacher of Voice
Member NYSTA and NATS
Hotel Ansonia, N. Y. City 23
SU 7-4276

Harriot Eudora Barrows

Teacher of Singing
Steinway Hall, 113 W. 57th St., N. Y. C.
Circle 7-5079

NAOUM

BENDITZKY

'CELLIST

STUDIO: 50 W. 67th St., N. Y. C.

JORGE BENITEZ

Voice Placement and Teacher of Singing
Highly endorsed by Emilio de Gogorza
250 W. 82 St., N. Y. C. TR. 7-9453
Appointments made from 4 to 6 p.m.

ESTELLE BEST

Pianist-Teacher

352 East 55th St., N. Y. C. - PL. 9-2807

BARBARA

BLATHERWICK

TEACHER OF VOICE

The Italian Bel Canto founded on the principles
of Manuel Garcia. Male and female voices.
51 Fifth Ave., New York ORchard 4-3253

GENEVIEVE

BOWMAN

Teacher of Voice and Piano

Member N.Y.S.T.A.

9 East 47th St., N. Y. C. - PL. 5-3589

LINA CALABI

PIANO TEACHER

Graduate St. Cecilia Conservatory, Rome,
Italy. Accompanist - sight singing - solfeggio.
Perfect Italian diction.
200 W. 57 St., N. Y. CI 7-4185

Caputo Conservatory of Music

CAMILLE CAPUTO, Director
Faculty of Distinguished American and European
artists. Special Dept. for the Blind.
CARNEGIE HALL Annex
152 W. 57th St., N. Y. C. CI. 7-3314

MARIA

CARLOFORTI

Bel Canto Method of Voice Building
OPERA and CONCERT
89-10 Whitney Ave., Bimhurst, L. I.
Tel.: HA 4-5391

MARIA CARRERAS

Concert Pianist-Teacher

Artist-pupils only

169 E. 78th St., N. Y. City. BU 8-0311

ALBA CLAWSON

Teacher of Singing

Teacher of Lioba Massey, soprano
Frank Parker, Tenor

METROPOLITAN OPERA HOUSE STUDIO
1425 Broadway, N. Y. C. LO. 5-3249

CORINNE CORDI

Italian Technique of Bel Canto
OPERA - CONCERT - OPERETTA
Specializing in breath control, even, effortless
voice production—top notes made easy and
relaxed—reduction of injured or strained
vocal cords—two assistants for French and
German diction.
664 STEINWAY HALL, N. Y. C.
Tel.: ME. Vernon 8-4813

Music Schools and Teachers

Louise Voccoli Students Heard in Recital

Louise Voccoli, soprano, recently presented a group of her pupils in recital at Washington Irving High School, New York City, as follows: John Mero, Mary Clark, Edna Nolan, Martha Cannon, Agnes Tully, Edward Bowley, Ann Kozik, Anita Kay, Pearl Black, John Testa, Antoinette Nicosia, Ella Thomas, Edmund Homer, Emily Donnison, Michael Nataio, Ann Brown, Jane Kraemer, Michael Tremallo, Margaret Homer, Mary Cortes, Pat Mecchella, Christine Thompson, Rose Reich, Lillian Reich, Ann Kauffinger, Mary Alice Hornberger, Lillian Schwartz Klein, Helen LaChapelle, Florence Dansen, Mary Cro, Frances Bonuch, Owen Raeder, and Barbara Osberg. The program closed with a group of songs by Mme. Voccoli.

Harold Berkley Will Give Summer Violin Courses

Harold Berkley, violinist and conductor, will present a course in Tone Production and the Technique of the Bow at the Kansas City Conservatory of Music from June 14 to 26. He will also hold his annual summer classes in Violin and Chamber Music at Harrison, Maine, from July 26 to Aug. 28.

May L. Etts Engaged for Virginia School

May L. Etts, in conjunction with Guy Maier, will conduct a summer class in piano technique at Virginia Intermont College, Bristol, Va., in August. Miss Etts, who was a judge at the auditions held by the National Guild of Piano Teachers in Columbus, Ga., during the first week of May, recently presented Ruth Deutsch, pianist, in a recital at Steinway Hall.

Carlo Menotti Presents Pupils in Song Recital

Carlo Menotti, vocal teacher, presented a song recital by his pupils April 16 on the Starlight Roof of the Waldorf Astoria Hotel. Among those on the program were Caroline Bunting, Marguerite Crocker, Mary Donato, Jay Johnson, Maura Walsh, Joseph Massey, Terry Carroll, Norma Raine, Gustave Ruhrold, Helen Genco, Ruby Hill, Tony Craig, Lila Hier and Boris Evtuchenko.

Ethel Glen Hier Pupils Win Competition Honors

ELIZABETH, N. J.—Sondra Korler, of Elizabeth, pupil of Ethel Glen Hier, won first place in the contest spon-

sored by the New Jersey Federation of Music Clubs, with her composition El Caballero. Theodore Prochazka also won first place with his Toccata, and Richard Casper second place with his Suite for piano. The pieces were featured at a students' recital on April 25.

Burrell Awarded Prize

Jimmy Burrell, tenor, pupil of Edith White Griffing, was three times winner of Mutual's radio program Calling All Stars. He was awarded a prize of \$2,350.00 and a week's engagement at the Hippodrome Theatre in Baltimore. He also appears on Station WCOP in Boston. In April he sang with Paul White-man's On Stage America.

Maria Carreras Pupils Presented in Recital

Maria Carreras, teacher of piano, presented a group of her pupils in recital at Carnegie Recital Hall May 10, as follows: Vincent Maragliotti, Lillian Schwabe, Minette Victorsohn, John De Biagi, Anna Politi, Maria Ferrauto, Gloria Miserendino, Paul Sully, August Vella and Lillian Bertin.

Arthur Kreutz to Teach at University of Wisconsin

Arthur Kreutz, a member of the music staffs of Brooklyn College and Columbia Teachers College, will join the faculty of the University of Wisconsin during the 1948 summer session.

Michel Gusikoff Will Teach Summer Violin Courses

Michel Gusikoff, violinist, has resumed teaching at his Carnegie Hall studio in New York and will give summer courses.

Kilenyi to Teach At Adelphi College

Edward Kilenyi, pianist, will conduct an advanced workshop consisting of a master class in interpretation and one in piano at Adelphi College this summer, beginning June 21 and ending July 31.

Erno Balogh Will Teach at University of Illinois

Erno Balogh, pianist, has been engaged to teach an eight week summer course at the University of Illinois, beginning June 23.



The Manhattan School of Music recently performed an opera, Beauty and the Beast, written by Vittorio Giannini, head of the school's composition department. Left to right: Anthony Costa, the Story-teller; Hyman Fried, the Beast; Florence Sombrotto, the Beauty; Friedrich Schorr, head of vocal department; Mr. Giannini; Ralph Herbert, stage director; Beatrice Bush-Kane, a Sister; Morton Shanok, the Father; Yolanda Cacciatore, another Sister; Maurice Sterne, the Gardener

LEON

CORTILLI

SINGER

Teacher of Singing

323 W. 83rd St., N. Y. TR. 7-6755

VERA CURTIS

(formerly Metropolitan Opera Co.)

TEACHER OF SINGING

Member: NYSTA and NATS
17 East 80th St., N. Y. ATw. 9-5306

LUCILE

DRESSKELL

Voice Teacher—Coach

511 W. 113th St., N. Y. C. MO. 2-9014

BRUNO EISNER

HEAD OF THE PIANO MASTER
CLASS AT PHILADELPHIA MUSICAL
ACADEMY

467 Central Park West, N. Y. C. AC. 2-6051

AMY ELLERMAN

COMPLETE VOCAL TRAINING

Member NYSTA and NATS

290 W. 72nd St., N. Y. C. - TR. 7-8486

HELEN ERNSBERGER

Teacher of Voice

50 West 67th St., N. Y. C. TR. 7-2305

MAY L. ETTS

TEACHER OF PIANO—THEORY

PIANO ENSEMBLE

Associate to Guy Maier

Courses for Teachers in the Maier technique
Studio: 719 Steinway Bldg., 113 W. 57 St., N.Y.

PHILINE FALCO

Formerly of Metropolitan Opera

and Chicago Opera

Teacher of Voice—Opera and Concert Coach
26 W. 63rd St., N. Y. C. - CO. 5-1979

EDNA FEARN

Pianist-Teacher

Faculty Juilliard School of Music

127 W. 96th St., N. Y. RI. 9-2682

JOSEPHINE FRY

Pianist

Courses in integration of aural theory
with piano study.

160 W. 73rd St., N. Y. C. - TR. 7-6700

GAIL GARDNER

Teacher of Singing

Member: NYSTA and NATS

205 E. 62nd St., N. Y. C. RE. 4-8339

Elinor GEIS

Soprano

Teacher of Singing—Accompanist

Opera - Concert - Radio

57 West 58th St., N. Y. C. PL. 3-2450

LAWRENCE

GORMAN

Pianist-Teacher

Young and Adult Beginners

Studio: 552 Riverside Drive, N. Y. C.

Phone: Riv. 9-7079

GOTHAM SCHOOL OF MUSIC

PAUL GARABEDIAN, Director

Catalog on request

1585 B'way, N.Y.C. CO 5-9221

Edith White

GRIFFING

Builder of Voices

205 W. 57th St., N.Y.C. CI 7-4527

GUILMANT ORGAN SCHOOL

44th Year

Willard I. Nevins, Dr.

12 W. 12th St., N. Y. C. AL. 4-4624

EDWARD HARRIS

Teacher of Singing

25 Park Ave., New York 16, N. Y.
Telephone: LE. 2-5274

ETHYL HAYDEN

VOICE BUILDING

200 West 57th St., N.Y.C. CI 7-0964

HANS J. HEINZ

Tenor

Teacher of Singing

Faculty Chatham Square Music School of N. Y.
Faculty Peabody Conservatory, Baltimore, Md.
21 East 76th Street, New York 21, N. Y.
BUtterfield 8-2567

Edwin

HUGHES

SUMMER MASTER CLASS FOR
PIANISTS AND TEACHERS

July 5-August 7

338 West 89th Street, New York, N. Y.

RICHARDSON IRWIN

Teacher of Successful Singers
Faculty: Juilliard School of Music, N. Y. C.
Assoc.: Royal Academy of Music, London, Eng.
55 TIEMANN PL., N.Y.C. Tel.: MO. 2-9469
Auth.: N. Y. State College and Bd. of Educ.
to grant Alertness Credit to Teachers.

ETHEL

JOHNSON

Teacher of Voice

180 W. 73rd St., N. Y. C. TR. 7-6788

CARMEN JUDAH

Associate Royal Academy of Music, London

TEACHER OF SINGING

418 Central Park West, N.Y.C. RI. 9-0867

MIRA KENT

Coach

Specializing in Leader for Beginners
852 Riverside Drive, New York
Telephone RI. 9-1685

RITA LYDIA KITTAIN • CHALIAPIN

Complete vocal training—repertoire,
languages, stage.

865 West End Ave., N. Y. C. Academy 2-8158

MILICENT FRANCES

KLECKNER

OPERATIC COACH SINGING TEACHER

Established 20 years

220 W. 57th St., N. Y. C. 19 CI. 6-4526

HUGO KORTSCHAK

Violinist

Studio: 155 E. 91st St., New York City

ARTHUR KRAFT

available

RECITAL — ORATORIO

Eastman School of Music

Univ. of Rochester, Rochester, N. Y.

HYMAN I. KRONGARD

Teacher of Piano

Specializing in Musical Development
Faculty: Henry St. Settlement Music School
1079 E. 29 St., Brooklyn 10, N. Y. NA. 8-4191

San Carlo Opera

(Continued from page 12)

speaker system as did those of the heavier voices in the cast.

Stefan Ballarini substituted for Carlo Morelli (indisposed) in the title role, and made much of the heavy dramatic possibilities of the part. Nino Scattolini was a slightly off-pitch Duke, Ugo Novelli sang Sparafucile with great gusto, and Winifred Heckman was a competent Maddalena. The smaller roles were taken by Elisabeth Devlin, Victor Tatzzi, Fausto Bozza, Adrien La Chance, Egidio Morelato, and Gerta Koblit, with Carlo Moresco turning in a smoothly professional job of conducting. G.

Madama Butterfly, April 17, 2:30

The return of Hizi Koyke, diminutive Nova Scotian-Japanese soprano, as Cio-Cio-San was again one of the important events of the San Carlo season, as it always is. An exquisite figure who seems to have stepped out of a Japanese print, Miss Koyke moves with a grace and acts with a pathos unequalled by any other contemporary heroine of Puccini's cherry-blossom opera. But her performance is far more than a quaint miniature. Her choreographic use of the space of the stage, the logic with which she develops the character of Cio-Cio-San in an unerringly straight line, her quick response to every gradation of feeling in the words and her ability to color the tone of her voice to match emotional situations, and above all else, the amazing gift for projection which enables her to achieve the effect of substantial climaxes with her wiry and sometimes treacherous voice—all these are features of one of the most remarkable characterizations known to our operatic stage.

Miss Koyke received passable but wholly routine support from Mario Palermo as Pinkerton, John Ciavola as Sharpless and Winifred Heckman as Suzuki. Anton Coppola, taking an afternoon's leave from his usual place of employment, Radio City Music Hall, moved a block down the Avenue of the Americas to conduct a firmly paced performance. The women's chorus sounded frightful in the off-stage entrance music. C. S.

Aida, April 17

Tina Savona made her American debut as Aida in the San Carlo Opera Company's first performance of the Verdi opera this season. Miss Savona disclosed a powerful voice, which she colored skillfully. Her pitch was extremely wayward, however, and her acting exaggerated. The otherwise familiar cast included Coe Glade as Amneris, Alfonso Pravadelli as Rhadames, Stefan Ballarini as Amosro, and William Wilderman as Ramfis. Carlo Moresco conducted. A. B.

La Bohème, April 18, 3:00

Nino Scattolini's Rodolfo and the Mimi of Mina Cravi were the chief features of a San Carlo performance of Bohème unusually rich in excellent singing. For that matter the representation as a whole was a lively and well integrated one, and if the orchestra was not large enough to do full justice to Puccini's score the experienced Carlo Moresco kept all contributing elements under tight control.

The tenor sang exceptionally well. His delivery of Che gelida manina had warmth and quite uncommon beauty of tone and phrasing. Indeed, his vocalism gained steadily in luster as the opera progressed and his embodiment revealed at every stage the fully routinized artist. Mina Cravi's tones had a delectable floating quality except when in parts of the Mi chiamano Mimi she was tempted to force, thereby causing them to lose some of their natural beauty. On the whole, however, hers was lyric singing of a superior order.

Elisabeth Carron's vivacious Musetta, John Ciavola's admirable Marcello, Ugo Novelli's Colline and Stefan Ballarini's Schaunard fitted well into the capitally fused and highly spirited ensemble. The performance really deserved a much larger audience. H. F. P.

Tosca, April 18

Cesare Bardelli's debut as Scarpia in the only Tosca of the San Carlo Opera Company's spring season marked the appearance of a singing actor who should be an asset to the company. On the whole his performance was convincing. He had, however, a tendency to exaggerate the irascible side of the character with excessive shouting and he almost destroyed the remarkable credibility he had created throughout the second act when he prolonged his dying spasms past Tosca's line "E morto!" Selma Kaye in the name part was vocally admirable but a bit self-conscious in her acting. Norman Kelley was the Cavaradossi, and minor characters were portrayed by William Wilderman as Angelotti, Lloyd Harris as the Sacristan, Adrien La Chance as Spoletta, and Fausto Bozza as Sciarrone. Carlo Moresco conducted. A. B.

Faust, April 19

Since the retirement of the unforgettable Edith Mason, this reviewer has not encountered so unblemished and lovely a performance of the role of Marguerite as that of Mina Cravi, principal lyric soprano of the current San Carlo season. In the Kermesse scene the artless, pure delivery of her brief exchange with Faust promised well for the garden scene. The promise was fully realized. Every phrase was sung with a faultlessly even scale, and a ravishing pianissimo was at her command when the musical occasion warranted. Though she did not attempt a trill in the Jewel Song (trilling may perhaps be her Achilles' heel) the aria was otherwise perfect in its limpidity, and it gave the requisite sense of verve and insouciance even when Anton Coppola, the conductor, lapsed into cruelly slow tempi. Throughout the scene her singing was suffused with romantic rapture and couched in excellent French; and at the end she moved fervently through the climactic measures to a sure and telling high C. Nor was there any lapse from this high vocal and interpretative standard in the succeeding acts. It was a performance that could keep a hardened professional operagoer transfixed with pleasure.

All Miss Cravi needed to make the entire evening memorable was a good supporting cast, evocative settings and lighting, and a conductor with a proper notion of the tempi of the score. These she did not have, though it would be unfair to Ugo Novelli, the Mephistopheles, to say that his characterization and amply resonant singing failed to make an effect of a routine sort. Mario Palermo was outside his element as Faust, both tonally and visually. Grant Garnell produced good tones, but little else, as Valentin. Winifred Heckman was a rhythmically indeterminate Siebel without the requisite A and B flat. Elisabeth Devlin was the Martha and Lloyd Harris the Wagner. Sally McRoberts and Deane Miller did some ballet steps and turns right in the middle of the Kermesse scene which must have been a surprise to the medieval villagers so many centuries before the invention of ballet. C. S.

Cavalleria Rusticana

And Pagliacci, April 20

The cast of Cavalleria Rusticana included Tina Savona, an excellent and appealing Santuzza, and Winifred Heckman, a warm-voiced Lola. Elisabeth Devlin did what can be done with the role of Mamma Lucia. (Continued on page 46)

MME. LA BOURDETTE

Vocal Teacher

Pupil of Lamberti, Jr., and the
Marchesi School of Bel Canto
Specializing in Correct Voice
Placement

Studio: 26 W. 76 St., New York. SC. 4-1815

RACHEL LEON

Voice Teacher - Coach

Opera-Concert Repertoire

345 W. 88th St., N. Y. 24 SC. 4-4559

RALPH

LEOPOLD

Concert Pianist—Teacher

30 W. 69th St., N. Y. C. TR. 7-5879

HAROLD LEWIS

PIANIST—TEACHER

Faculty: Juilliard School of Music
Studio: 580 Riverside Drive .. MO. 2-4867

ANITA LOEW

Voice Teacher

Member NYSTA-NATS

Endorsed by American Theatre Wing

149 W. 57th St., N. Y. C. CI 7-3857

FRANCES MANN

Teacher of Piano and Piano Methods
Juilliard School of Music

237 West 90th St., N. Y. C. 24 TR. 7-5654

EVA MARSCHALL

Piano Teacher-Accompanist

236 Lexington Ave., N.Y.C.

Phone: MU 4-1185

VI MARTENS STUDIO

VOICE

241 W. 71st St., N.Y.C. TR. 3-2930

FIONA McCLEARY

Former Pupil of MYRA HESS

Faculty: Westport School of Music; College of
New Rochelle; Barnard School, N. Y. C.
29 W. 74th St., N. Y. C. EN. 2-3686

DOROTHY MILLER

Teacher of Singing—Coach

For ten years associate teacher

with Estelle Liebling

Studio: 294 W. 92nd St., N.Y.C. EN. 2-5917

LEA MILLER

Teacher of Piano

Graduate London College of Music
Studio: 40 Tehama St., Bklyn., N. Y. GE. 8-1380

ROBERT MILLS

TEACHER OF SINGING

809 Carnegie Hall, N. Y. C. CO. 5-1876

EDWARD and CAMILLA

MOLITORE

TRUE BEL CANTO

Complete Vocal Training

817 Steinway Bldg., N.Y.C. CI 5-9531

RHYS MORGAN

Teacher of Voice—Choral Director

Studio: 1202 Carnegie Hall, N. Y. 10, N. Y.
Telephone: OO. 8-4725

HOMER G. MOWE

TEACHER OF SINGING

Member: NATS and NYSTA

Faculty Teachers College, Columbia University
Studio: 171 W. 71st St., N.Y.C. EN. 2-2105
Limited number of Students Circle 7-0015

City Center Opera

(Continued from page 28)

The remainder of the cast was without novel features. James Pease's Don Giovanni and Norman Cordon's Leporello remain undistinguished and incorrigibly provincial. Virginia Haskins' Zerlina—graceful in action and pretty in song—is still one of the more comforting elements of the performance. William Horne's Ottavio was sung with thick, woolly tone. Under the circumstances it is, perhaps, as well that the City Center, following a ridiculous Central European tradition, deprived Ottavio of his Dalla sua pace. Edwin Dunning as Masetto and Gean Greenwell as the Com-

mentatore rounded out the cast and Laszlo Halasz again conducted.

H. F. P.

The Old Maid and Amelia, April 24

Several changes in casting marked the City Center's last performance this season of Menotti's *The Old Maid and the Thief* and *Amelia Goes to the Ball*. In the first a new representative of Bob, the much wooed thief, was introduced in the person of Andrew Gainey, while Mary Krete succeeded Marie Powers as the officious and bustling Miss Todd. In *Amelia*, Marguerite Piazza embodied for the first time the flighty young woman determined to go to a ball even though she has to knock her husband out and defy her lover to get there. Other first timers in this piece were Irwin Dillon as the Lover, and Harriet Greene as the Second Maid.

Mr. Gainey should prove a valuable addition to the City Center's forces. However he may fit into the roles of the standard repertoire, he showed himself in this particular assignment a thoroughly capable actor with a likable personality, a free and easy manner and a resonant voice. Mary Krete likewise seemed made to order for the part of Miss Todd. Virginia MacWatters as Laetitia, and Ellen Faull, as Miss Pinkerton, repeated their previous achievements in the *Old Maid*, while Walter Cassel as the Husband, Gean Greenwell as the Chief of Police, Bette Dubro as the Friend and Lenore Portnoy as the First maid, completed the cast of *Amelia*. Thomas P. Martin conducted the first half of the double bill, Julius Rudel (taking the opera over from Laszlo Halasz) the second. The audience was large and seemed to find abundant relish in the various gags and sallies of the repetitious and long-spun entertainment.

H. F. P.

Suzi Morris in First Tosca, April 25

A stirring account of Puccini's melodrama, infinitely superior to any given at the Metropolitan during the past season, brought the spring opera season at the City Center to a blazing close. Over and above the individual excellences of a fine cast, the ensemble and illusion of the performance, thoroughly rehearsed and intelligently directed, served to bring the dramatic elements onto a level matching the musical ones. Few representations of *Tosca* within this listener's recent memory have succeeded as fully in making the work an integrated whole, with music and drama both serving and enhancing one another.

Appearing as Floria Tosca for the first time on any stage, Suzi Morris aroused the audience to an enthusiasm which took on the proportions of a genuine ovation at the close of Vissi d'arte. With each successive performance (this was the fifth time she had sung an operatic role, and it was her third part) Miss Morris strengthens further the conviction that she is destined to become one of our leading operatic singers. Her voice is spectacular in range, beauty and volume, and her musicianship and level-headedness are exceptional. The only vocal defects in her first *Tosca* were an inability to achieve a lightly poised tone suited to the demands of the first-act duet, and an occasional coarseness of texture in the lower register. But the effortless richness of her upper voice was a continual delight, and it was wonderful to hear such secure, vibrant high Cs. The Vissi d'arte was really beautiful, and deserved the tribute of the audience. It will be exciting to watch Miss Morris' rise to the eminence which will undoubtedly be hers. Here, for once, seems to be a singer who cannot lose her way on the road to the top of her profession.

Walter Cassel's Scarpia had developed weight, gravity and force since his first essay in the part April



Evelyn Keller

Marguerite Piazza

1, and was a characterization well worthy of any major opera house. Mario Binci's Cavaradossi was youthful, ardent, and dramatically very strong, and he sang most of the music handsomely, revealing a caressing pianissimo in *O dolci mani* in the last act. Norman Scott's Angelotti and Edwin Dunning's Spoletta were also strong portrayals. Stanley Carlson's Sacristan would have been more palatable if he had not made a rather disgusting running gag out of a hitching, nervous tic of his left shoulder and the left side of his face. Rose Marrone as the Shepherd and Jess Randolph as the Jailor contributed satisfactory bits. Laszlo Halasz conducted with lyric warmth, dramatic fire, and a high regard for the symphonic qualities of the score. Leopold Sachse was responsible for the fine staging.

C. S.

San Carlo Opera

(Continued from page 45)

Gino Fratesi was better vocally than histrionically as Turiddu, and Stefan Ballarini made much of the ungrateful role of Alfio. Anton Coppola conducted. In the Leoncavallo work, Alfonso Pravadelli was a good Canio, though better in medium than in high notes. Mina Cravi displayed a rich voice as Nedda, and Grant Garnell made a definite hit as Tonio, especially with the Prologue. Adrien La Chance was Beppe, and Mr. Ballarini sang Silvio's beautiful music exceedingly well. Carlo Moresco conducted. H.

Madama Butterfly, April 21

The second San Carlo performance of Puccini's *Madama Butterfly*, given by a cast identical with that of April 17, added another magnificent portrayal of the role of Cio-Cio-San to Hizi Koyke's record. As before, the conductor was Anton Coppola, on loan from Radio City Music Hall. G.

La Traviata, April 22

Verdi's *La Traviata* was given with Lucia Evangelista again in the name part. Gino Fratesi sang Alfredo and Stefan Ballarini, Germont père. The lesser roles were taken by Elizabeth Devlin, Adrien La Chance, Fausto Bozza, Louis Decesare, Victor Tatzozzi and Elizabeth Carron. Carlo Moresco conducted.

Miss Evangelista sang well, but seemed nervous. Mr. Fratesi's voice is a good one, though he cannot be said to do the best that could be done with it. Mr. Ballarini was an excellent father and sang well in his scene with Miss Evangelista. The remainder of the parts were capably filled. Even making due allowance for the doubtful acoustics of the theater, Mr. Moresco's conducting was not especially illuminating.

D.

Aida, April 23

The second San Carlo performance of Verdi's *Aida* brought a hearing of Selma Kaye in the title role, with Martha Larrimore as Amneris, Grant Garnell as Amonasro, and Ugo Novelli as Ramfis, the rest of the cast and the conductor being the same as in the April 17 performance. Mr. Garnell's Amonasro was particularly commendable.

G.

Carmen, April 24, 2:30

Grace Reynolds sang her first

Micaela in the San Carlo Opera Company's second *Carmen*. Her characterization was both vocally and histrionically agreeable. Norman Kelley sang Don José, and the other artists, who had been heard on April 15, included Coe Glade, Grant Garnell and William Wilderman. Carlo Moresco conducted.

A. B.

La Bohème, April 24

The choice Mimi of Mina Cravi again called attention to the superior talents of this young Italian-American soprano in the San Carlo company's repetition of a *La Bohème*. The entire cast was identical with that of

(Continued on page 57)

Wellington SMITH

Baritone . . . Teacher of Singing
N. Y. Studio: 315 W. 57th St., CO 5-4897
Boston Conservatory—Boston University
Wednesday and Thursday

HEDY SPIELTER

Pianist—Pedagogue
Teacher of Richard Korbel and
Toba Brill

123 W. 79th St., N. Y. C. TR. 4-9001

RUBY SMITH STAHL

Voice Builder
SUMMER TEACHING
41 Central Park W., N. Y. TR. 7-8500

ZENKA STAYNA

Voice Teacher
Teacher of Daniza Ilitsch and Inge Manaki
of Metropolitan Opera Assn.
172 E. 91 St., N.Y.C. For info. phone TR 9-9744

FRANCES STOWE

Coach-Accompanist-Piano Teacher
Studio: 160 W. 73rd St., New York City
TR. 7-6700—Ex. 9B

ROBERT TABORI

Teacher of Singing
Specialist in Voice Correction and
Development
61 W. 88th St., N. Y. 23, N. Y. TR. 7-3081

TOLCES

Pianist
525 West End Ave., N. Y. C.

JEAN VALIQUETTE

Piano - Voice - Organ
16 Years with Frances Grover
Nashua, N. H. (Appointments)

VOCCOLI

Soprano-Opera and Concert Artist
Teacher of Singing
From the first vocal step to the debut.
Metropolitan Opera Studio 67
PE 6-2634

MME. ROSE WALTER

Voice Builder
Oratorio—Lieder—Opera—Radio
Studio: 38 W. 73 St., N. Y. C. EN 2-7743

BRUCE WENDELL

Pianist-Teacher
"Unusually fine tone."—N. Y. Times
54 W. 138th St., N. Y. C. AU 3-3050

IRENE WILLIAMS

Soprano
Vocal Studio: 1305 Spruce St., Phila., Pa.
Phone Pa. 3459

Arved Kurtz New York Chartered
Director 1878
College of Music
For the Professional and Non-Professional
Send for catalog. 114-116 E. 85th St., N. Y.

Edouard
NIES-BERGER
Official Organist—New York Philharmonic
Conductor

HILMA OTTO
Voice Teacher
Teacher of Internationally Known Singers
189 St. Felix St., Bklyn. ST. 3-3938

Mildah POLIA
French Mezzo Soprano
Teacher of French Diction
Program Building
226 W. 70th St. TR. 4-5474

THE RICHARDS STUDIOS
VOCAL
VERE and VIRGINIA RICHARDS
Member NYSTA and NATS
830 Carnegie Hall, New York City CI. 7-3700

ROMANO ROMANI
Coach—Teacher of Voice
Teacher of ROSA PONSSELLE,
FLORENCE QUARTARARO and others
Studio: 610 Steinway Hall
113 West 57th Street, New York 19, N. Y.

HEDWIG ROSENTHAL
(Wife of the late Moriz Rosenthal,
world famous pianist)
TEACHER OF Robert Goldsand, Poldi Mildner, Hilde Sommer, Julius Chajes, Hans Holsmann, Douglas Johnson, Herman Aronson, Lester Taylor, Charles Rosen, Stella Halpern, Elly Kassman, Anne Mayrand, Arthur Marson, Neil Levinson.
Studio: 118 W. 57th St., N. Y. C.
Phone Circle 7-1900

CARLOS
SANCHEZ
Voice Building,
Tone Production, Repertoire
Studio: 50 W. 67th St., N.Y. SU 7-4950

ALEXIS SANDERSEN
Teacher of successful singers
Concert - Opera - Radio - Church
Studio: 257 W. 86 St., N. Y. 24 TR. 7-0140

CLYDE SEWALL
Pianist-Teacher
Faculty Juilliard School of Music
77 Linden Blvd., Brooklyn BU 2-3921

R
U
T
H
SHAFFNER
SOPRANO — Teacher of Singing
130 E. 40 St., N.Y.C. Tel. Murray Hill 3-9580

RECITALS

(Continued from page 40)

Figaro, Bob's aria from Menotti's The Old Maid and The Thief, and Tarquinius' aria from Britten's The Rape of Lucrece (the first New York performance), and in American and British folk tunes, Mr. Gainey used his ingratiating personality and sense of theatre to advantage. But where the occasion called for intensity and subtlety in a more intimate framework, he was less successful. Thus, he did little more than scratch the surface of a group of Strauss Lieder and Ravel's Don Quichotte à Dulcinée.

Vocally, too, Mr. Gainey's performances were not altogether appealing. In general, his tones were freely produced and well controlled, and his pitch was remarkably accurate. But the quality of his voice was rather thin and his attempts at vocal coloring were largely unsuccessful. His diction, adequate in other languages, was excellent in English. In the Britten aria it pointed up that composer's heedless prosody in a work that melodically and harmonically bears other marks of his now familiar style. Vernon Hammond was the able accompanist.

A. B.

Town Hall was the scene of song recitals by **Constancia Stefanik**, Canadian soprano, March 26, with works by Bach, Handel, Brahms and Strauss on her program; **Assunta Tessi**, soprano, who offered March 27 airs and songs by French and Italian composers; and **Hortense Love**, who, accompanied by Paul Ulanowsky, pre-

sented on the afternoon of March 28 Dvorak's Biblical Songs, Schubert's three Mignon songs and both Suleika settings, French lyrics by Fauré, Chausson and Debussy, modern American and Italian songs and a group of Spirituals.

Reino Hallapera, Finnish bass, appeared at Town Hall, March 30, in a recital of songs and arias which included such numbers as Mozart's In diesen heil'gen Hallen, Bach's Ich will den Kreuzstab gerne tragen, Verdi's Il lacerato spirito, Saint-Saëns' Les pas d'armes du roi Jean and songs by Brahms, Schubert, Sibelius, Kilpinen and Palmgren. . . . On March 31 a joint program was offered at Times Hall by **Maria Fialko-Winkler**, soprano, and **Ernest Winkler**, bass-baritone. Fauré, Rubinstein, Schumann, Wagner, Mendelssohn, Rachmaninoff, Gretchaninoff and Dargomijsky were the composers listed on the program. . . . On the same date **Julia Keesling**, coloratura soprano, sang airs from Mozart's Seraglio and Magic Flute, the Bell Song from Lakme and songs by Haubiel and Bizet in Carnegie Recital Hall. . . . An Evening of Concert Variety in which **Mia Stenn**, **Vic Reynaldo**, the **Skilling Family** and the **Uptown Chorus** participated took place at Times Hall, April 1. . . . The same hall housed a debut recital by **Fern Hammers**, mezzo-soprano, April 3, with Robert Payson Hill accompanying the singer in arias and Lieder by Schubert, Brahms, Carpenter, Elgar, and Meyerbeer. . . . Another recital was given in Times Hall, the afternoon of April 4, by **Gertrude Lindhorst**, soprano, who undertook two arias

from Mozart's Magic Flute and Brahms' Four Serious Songs, in addition to French and English groups. . . . **Wallace Thompson**, tenor, in Times Hall the evening of the same day sang songs by Handel, Arne, Beethoven, Haydn, Schubert, Brahms, an air from Puccini's Bohème and a group of Spirituals, with William Lawrence accompanying. . . . Another tenor, **Nicholas Farley**, offered in Town Hall the same evening a quantity of songs by Handel, Warlock, Franck, Rachmaninoff and Puccini. . . . On April 6 the mezzo-soprano, **Margaret Roggero**, sang a varied group of songs and operatic arias in the Barbizon Recital Hall. . . . The New York Little Symphony, conducted by **Joseph Barone**, played a Beethoven program at Times Hall, April 9, at which **Giorgio Ciompi**, violinist, was heard in the Violin Concerto and the pianist, **Harriet Serr**, appeared as soloist in the Emperor Concerto. . . . **Sonia Portugalova**, soprano, sang, to the accompaniment of Werner Singer, a dispensation of classic airs, French bergerettes and modern French and Russian songs at Carnegie Recital Hall, April 11. . . . On the afternoon of the same day the tenor, **Gareth Anderson**, sang Bach, Handel, Mozart, Wolf, Messiaen, Poulenc and Ginastera in Times Hall. . . . **Leonid Bolotine** gave a violin recital in Town Hall, April 12, accompanied by his daughter, Yolanda Bolotine, in the course of which the players collaborated in Debussy's G minor Sonata, Hindemith's unaccompanied Sonata, Op. 31, No. 2, Ernst's F sharp minor Concerto and pieces by Pierné and Wieniawski were also heard. . . . On the same date a joint recital by **Frederick Heyne**, tenor, and **Ludlow White**, baritone, was given in Times Hall, with duets by Grétry, Bach, Purcell and others and solo songs by Loewe, Hugo Wolf, Nin and others. . . . Arias by Handel and Bach, as well as Cassio's Dream from Verdi's Otello and Aprite un po' quegli occhi, from Mozart's Figaro, formed part of a program given at Town Hall by **Richard Harvey**, baritone, on April 13. . . . The same evening **Emma Foos**, contralto, sang Beethoven, Schubert, Brahms and Strauss songs in Carnegie Recital Hall. . . . A New York debut was made in Times Hall, April 15, by the soprano **Henryka Poltorak**, who sang Brahms' Gypsy Songs and an assortment of lyrics by Fauré, Fourdrain, Bemberg, Roussel, Stojowski and Paderewski. . . . Steinway Hall was the scene of a recital by **Violet di Fiore**, coloratura soprano, April 16, at which arias by Mozart, Donizetti, Grétry, Rossini and others were heard. . . . On April 18 **Joseph Cole**, baritone, accompanied by William Browning, made a local debut in Times Hall. Arias from Handel's Samson and Verdi's Attila were included in a list which also ranged through Musorgsky's Songs and Dances of Death and songs by Schubert and Carissimi. . . . At Town Hall the same evening **Jane Richards** and **Delbert Sterrett**, accompanied by Edwin McArthur, gave a joint recital the program of which included duets from La Bohème, Massenet's Le Cid and Haydn's The Seasons. . . . **Agnes Carlson**, soprano, with Edward Hart at the piano, offered an assortment of French, Scandinavian and other songs in Times Hall, April 23. . . . **Lourdes Lages**, Brazilian pianist, played the Bach-Busoni Chaconne, Beethoven's G major Sonata, Op. 31, No. 1, Chopin's B flat minor Sonata and Liszt's Rigoletto Paraphrase in Town Hall the afternoon of April 24. . . . **Pravoslav Kreh**, violinist, played Dvorak's A minor Concerto, Bach's G minor solo Sonata and works by Corelli, Smetana and



Rychlik at Town Hall, April 25. . . . **Eva Iaci**, Argentine pianist, played Chopin, Beethoven's Appassionata, the Bach-Liszt A minor Prelude and Fugue and works by Rameau, Ravel, Gershwin and Albeniz at Town Hall, April 27.

Sophia Melvin, pianist, made her local debut in Town Hall, April 19, in a program ranging through Beethoven's Sonatas, Op. 90 and Op. 110, pieces by Scarlatti and Bach, a set of Preludios by Roque Cordero, Robert Palmer and Ernst Bloch's Poems of the Sea. . . . On April **Aldona Strumskis**, pianist, and **Jonas Butenas**, baritone, gave a joint recital at Times Hall in which the singer offered songs and arias by Schubert, Wagner, Verdi and Leoncavallo, and the pianist undertook Beethoven's C minor Variations and works by Chopin, Griffes and Debussy. . . . **Catherine Aspinall**, soprano, **Vivian Bauer**, contralto, **Edward Nyborg**, tenor, and **William Maun**, baritone, gave a program of solos, duets and quartets to the accompaniment of Edwin McArthur, in Town Hall, April 25, as the second annual concert by the Aristo Artists. . . . Times Hall, on April 26, housed a piano recital by **Rena Greene**, at which the player undertook a program consisting of the Brahms-Handel Variations, Bach's D major Toccata, Beethoven's Appassionata and Liszt's Sonata in B minor. . . . In the same hall April 27 **Evelyn Salisbury**, soprano, accompanied by Robert Payson Hill, sang Mozart's concert air, Mia speranza adorata, songs by Schubert, Brahms, Fauré and Poulenc and a group in English by Griffes, Duke, Barber, Roy and Hummel. . . . An 18-year-old pianist, **Calvin Coolidge Brown**, appeared in recital the afternoon of May 1, attempting works by Byrd, Ravel, Bach and Liszt. . . . Meanwhile, in Town Hall, **Marcelita Lopez** and **Gilopez Kabakayo**, violinist and pianist, respectively, both born in the Philippines, played a joint program consisting of works by Bach, Beethoven, Chopin, Mozart, Sarasate and Paganini. . . . A joint concert was given in Carnegie Recital Hall May 1 by **Catherine Phillips**, soprano, and **Giovanni de Francis**, tenor, with arias and duets by Puccini, Verdi and Thomas, the outstanding features of the program. . . . In Town Hall May 3 **Ralph Sheldon**, pianist, played Mozart's F major Sonata, K. 332, Beethoven's Waldstein Sonata, a Chopin group and works by Prokofiev and Liszt.

Brooklyn Hadassah Concert Given in Carnegie Hall

The Shalom Group of the Brooklyn Hadassah attracted a sizable audience to Carnegie Hall on the evening of March 28 to hear a program given by Amri Galli-Campi, soprano; Robert Hayden, tenor, and Margaret Barthel, pianist. The program was made up of songs and arias and piano works. Mme. Galli-Campi's excellent coloratura singing is already known in New York. Mr. Hayden displayed an excellent tenor voice, well produced, and Miss Barthel's playing was highly appreciated. Excellent accompaniments were provided by Julius Mattfeld and Janet Workman.

D.

Coach and Accompanist

HELLMUT BAERWALD

Teacher of piano and the art of accompanying. Opera and concert coach.
356 E. 78th St., N. Y. C. RE 7-9040

FRANK BASELICE

French and Italian Opera Coach
STUDIO: 43 W. 51st St. RA 8-4888

FREDERICK BRISTOL

Dir.: Piano Instruction, Briarcliff J. Coll.
Vocal Coach—Stage Department
Coach of Lucrezia Bori—Eileen Farrell
276 West 88th St., N.Y.C. TR 4-8190

CONSTANTINE CALLINICOS

Conductor-Pianist-Coach-Accompanist
46 West 70 St., N. Y. SC 4-3763

MILNE CHARNLEY

Coach-Accompanist
57 W. 58 St., N. Y. C. PL 3-2450

LEILA EDWARDS

Coach-Accompanist
French & Italian Opera
162 West 54 St., N. Y. C. CI 7-3287

EUGENE HELMER

Coach-Accompanist
TEACHER OF PIANO
1320 Madison Ave., N. Y. AT 9-6432

ROBERT PAYSON HILL

Coach Accompanist
Teacher of Piano
160 W. 73rd St., N. Y. C. TRafalgar 7-6780

ARTHUR KAPLAN

Coach-Accompanist
327 West 57th St., N. Y. CI 6-9053

H. SPENCER McEVoy

Accompanist—Coach
For Professional Singers only.
250 W. 88th St., N. Y. C. SC 4-4415

LEOPOLD MITTMAN

Pianist-Coach & Accompanist
Instruction in the art of accompanying
318 W. 77 St., N. Y. C. EN 2-3276

LEON POMMERS

Accompanist
839 West End Ave., N. Y. C. UN 4-7419

GEORGE REEVES

Pianist-Coach-Accompanist
241 West 71 St., N. Y. C. TR 3-3180

STUART ROSS

Coach-Accompanist
Accompanist of Charles Kullman, Patrice Munsel
135 W. 58th St., N. Y. CI 6-8067

BROOKS SMITH

Coach and Accompanist
318 E. 19 St., N. Y. C. OR 4-4819

RUTH THELANDER

Accompanist to Professionals and Students
21 East 10th St., Brooklyn, N. Y. IN. 2-6807

PAUL ULANOWSKY

Coach-Accompanist
117 W. 12th St., N. Y. C. CH 2-5302

ALICE WIGHTMAN

Coach-Accompanist
Met Opera Studios
1425 Broadway, N. Y. C. LO 5-2431

BOOKS

MUSIC IS MY LIFE, by Adella Prentiss Hughes. 319 pp. Cleveland and New York: World Publishing Company, 1947. \$4.

Not only does this autobiography offer a wealth of anecdotes about famous musicians and other personalities, but it gives an admirable insight into the musical development of the United States. Adella Prentiss Hughes, a woman of tremendous energy and enthusiasm for the arts, made it her mission to develop the musical life of Cleveland and the story of what she accomplished is astonishing.

Her interests have reached into every field, orchestras, opera, recitals, clubs, choruses, music school settlements, educational classes and concerts—there is literally no phase of musical life in a great modern city which she has not explored. The founding of the Cleveland Orchestra, the building of Severance Hall, the establishment of the Cleveland Music School Settlement are all a part of this story.

Mrs. Hughes was an accompanist for many years and as a musical manager she learned about the practical as well as the purely esthetic problems of presenting music. She tells a delightful story about Schumann-Heink which illustrates this: "Early in our acquaintance I had booked a recital for her (Schumann-Heink) in Akron, and had been accompanist as well. We stayed at the residence of Mrs. James Andrews. Next morning at the station, while I was attending to railroad tickets and luggage, Schumann-Heink turned to my friend and said, 'Ach, die liebe Prentiss! I like Prentiss—she make good business!'"

Rockefeller Aid

Mrs. Hughes' great grandfather was one of the first settlers of Cleveland in 1796. She includes some family history which is bound up with the early musical life of the pioneers. Her own interest in music developed early. When she entered Vassar in 1886, she was assigned a front desk and a solo role in the chapel choir. It was in that year that her intimacy with the Rockefeller family began, for their daughter Bessie entered Vassar at the same time. This friendship was to bear a rich musical harvest in later years when Mrs. Hughes found the



Adella Prentiss Hughes

Rockefellers always ready to aid her in musical projects of large and lasting scope.

After completing her university studies, Mrs. Hughes spent a winter in Europe in 1890 with her mother, visiting Italy and Southern Germany, with Berlin as their headquarters. In 1891 they returned to Cleveland. It was in 1898 that the enterprising young pianist and impresario made her first major venture, a performance of Liza Lehmann's *In a Persian Garden* with distinguished soloists. "The net proceeds of this first concert," she tells us, "amounted to \$1,000. It was invested in a Steinway piano which is still my dear delight after forty years of use."

The growth of Mrs. Hughes' activities from the turn of the century was amazingly rapid. Among the great musicians whom she introduced to Cleveland was Richard Strauss, who conducted the Pittsburgh Symphony in a program of his works there in 1904. One of her most ambitious undertakings was a Wagner festival celebrating the 100th anniversary of the composer's birth, with Frederick Stock conducting the Chicago Symphony. She tells an amusing story of Olive Fremstad's presence of mind. The famous soprano had left the stage after singing a duet with Karl Jörn.

"The conductor, absorbed in his score, forgot that his Brünnhilde was not beside him. The mighty music of the Immolation Scene began to sound forth when, almost hidden in the left rear of the stage, Olive Fremstad started singing as she slowly walked out—a majestic apparition, Brünnhilde's very self. Had this entrance been planned, it couldn't have been more effective."

The founding of the Cleveland Orchestra with Nikolai Sokoloff as conductor is the subject of another interesting chapter. Those who may have speculated at the amazing growth of orchestras in the United States in the last 50 years will find here a reminder of the hard work, courage and imagination that has gone into that achievement. No sooner was this project accomplished, than Mrs. Hughes embarked on an educational program to build the music public of the future.

This is a book which will attract a wide variety of readers. Incidentally, there are a few slips of proof reading (C moll is C minor, not C major; the name Brünnhilde is misspelled; and Mrs. Hughes obviously means Hans von Bülow in her Berlin chapter). In a long life, well spent, the author has served Cleveland faithfully and justified in every way the title of her book. N. W.

Portland Symphony Ends Season

Werner Janssen Re-engaged for 1948-49—Ernest Bloch Conducts Two of Own Works

PORTLAND, ORE.—A genuine demonstration from a large audience awaited Werner Janssen on his return to the stage at the close of the season's final concert by the revived Portland Symphony on March 29. The program listed Sibelius' First Symphony, Brahms' Second Symphony, and Ravel's *Le Tombeau de Couperin*.

The largest audience in the history of the Portland Symphony attended the all-request benefit program March 5, when Jane Powell, Portland-born motion picture actress, was soprano soloist. The matinee concert March 14 introduced Ernest Bloch, now a resident of Oregon, as composer and conductor of his symphonic poems, *Winter and Spring*, and also displayed the prowess of Max Gershunoff, the orchestra's first trumpet, in Mr. Janssen's transcription of Rameau's *The Hen*. On Feb. 29 Rudolph Ganz, pianist, played Rachmaninoff's Second Concerto, and the orchestra offered as novelties Villa-Lobos' *Bachiana Brasileira No. 2* and three excerpts from Shostakovich's *Lady Macbeth of Mzensk*.

Artur Schnabel, pianist, with the co-operation of Mr. Janssen, gave a memorable performance of Beethoven's Fourth Concerto on March 22. The name of Villa-Lobos appeared in another Portland Symphony program Feb. 23, when Mr. Janssen presented the huge Choros No. 10, with the aid of the Portland Symphonic Choir, Karl Ernst, director, and a number of special instrumentalists, including an E flat saxophonist and a considerable extra battery of percussion. Mr. Janssen presented as a second novelty Suite in E major, for strings, by Arthur Foote.

William Primrose, violist, introduced Walton's Viola Concerto to Portland in the Feb. 9 symphony concert. On Feb. 1, Roslyn Frantz, pianist, played the Schumann Concerto.

Mr. Janssen will return as conductor for the 1948-1949 season. Everett L. Jones succeeds James Hart as manager of the Portland Symphony Society.

Jacques Gershkovitch led the Portland Junior Symphony on Feb. 28 in a program centering about Prokofiev's *Peter and the Wolf*, with Don Marye, director of the Civic Theatre, as narrator. JOCELYN FOULKES

Bernstein to Lead Palestine Orchestra

Accepts Post as Artistic Director—Will Open Season in October

Leonard Bernstein will be the artistic director of the Palestine Philharmonic for the season of 1948-49. Mr. Bernstein announced his plans at a press conference on board the Queen Mary on April 21 before sailing to conduct in Paris, Munich, Milan and Budapest. The invitation of the Palestine Philharmonic was conveyed to him through the American Fund for Palestinian Institutions, which is the representative of the orchestra in this country, and Henry Haftel, one of the concert masters of the orchestra. He will arrive in Palestine on Oct. 1 and will conduct for the first two months of the season.

Mr. Bernstein said: "It is no secret that for several years I have been profoundly interested in the work of the Palestine Philharmonic. Last year I conducted the orchestra and can recall few musical experiences that gave me equal satisfaction. Implicit in their musicianship is a love of country and a devotion to the culture of a people and of the world which can not help but inspire our sincere respect and admiration. When you realize that his orchestra was founded in protest against the artistic tyranny of Nazism, this combination of artistic and spiritual strength can be easily understood. I realized, too, at that time, that this attitude was not confined to the orchestra. The people of Palestine as a whole feel no less deeply about music in their country. It's something that comes out of the audience and over the footlights as you conduct. It's something in the manner with which they greet a musician or an artist or a writer. It is an honor and a privilege for me to have this opportunity to serve the Jews of Palestine who are fighting so valiantly to protect their brilliant achievements."

Poulenc and Bernac Will Tour Here in November

Francis Poulenc, the distinguished French composer and a virtuoso pianist, and Pierre Bernac, tenor, will come to the United States for the first time in November for a joint recital tour. F. C. Coppicus and F. C. Schang of Columbia Artists Management, who are bringing Mr. Poulenc and Mr. Bernac to this country, have announced that their New York debut will take place in Town Hall on Nov. 7.

Mr. Bernac and Mr. Poulenc have been giving joint recitals in Europe for a number of years. The quality and the originality of their programs have attracted widespread interest and an American tour has been anticipated for several seasons. In addition to works by Poulenc, their programs also include Schubert lieder and compositions by Roussel, Chausson, Satie, Debussy, Milhaud, Chabriere, Fauré, Lully and Monsigny.

Contest Winner Sings In Charleston

CHARLESTON, W. VA.—Joan Brainerd, soprano, winner of the National Federation of Music Clubs' voice contest for young artists, will appear as soloist with the Charleston Symphony April 4 and 5 at the Municipal Auditorium.

Miss Brainerd was Connecticut state winner of the 1945 young artists auditions of the Federation, and won again last year prior to her entry in the national contest. In 1946 she was winner of the New York Madrigal Society contest. She has appeared as soloist with the New Haven Symphony. B.F.E.

★
Announcing
The
New
★

FRENCH MUSIC CENTER
49 WEST 46th STREET NEW YORK, 19
MANAGER & FOUNDER
MILDAH POLIA - FRANC
ANYTHING THAT IS FRENCH IN MUSIC
Bryant 9-2674

MUSICAL PLANS?

● Internationally acclaimed violinist of the Franco-Belgian school. Age 40. Leader various chamber-music organizations. Seeks field of activity outside of Europe. Expert on all artistic, technical and commercial problems pertaining to symphonic institutions (at present in that capacity with one of world's foremost orchestras). Experienced pedagogue and conductor, exponent of the musical traditions and know-how of Central and Western Europe. Languages: English, Spanish, German, French and Dutch. Top references. Address: Box 515, Musical America, 113 W. 57th St., New York 19, N. Y.

RECORDS

MOZART: Album Mozartiano, containing the arias Mentre ti lascio, O figlia, K. 53; Per questa bella mano, K. 612; Un bacio di mano, K. 541; Così dunque tradisci, K. 432; Rivelgete a lui lo sguardo, K. 584; Alcandro lo confesso, K. 512. Italo Tajo, bass; Symphony of the Radio Italiana, Mario Rossi conducting. (Cetra-Soria, 3 discs).

Italo Tajo is only a little over 30, but already he appears to rank as one of the finest Mozart stylists of the day. When he made his first success 13 years ago at the Teatro Regio, in Turin, Fritz Busch lost no time in securing him for the Glyndebourne Festivals. He appeared last summer with the Glyndebourne company, singing in Mozart's Figaro and Verdi's Macbeth at the Edinburgh Festival, having already appeared in a number of the leading Italian opera houses and also figured in a number of Italian motion pictures. In 1946 he made his American debut in Chicago, but returned to Italy to complete a film of Faust and to make another of L'Elisir d'Amore for the current centennial of Donizetti's death. If he is as superfine an opera singer as these recordings (put out by Cetra-Soria) lead one to believe, one can only hope he may be persuaded to settle down in America for years to come.

Cetra-Soria's album is, indeed, one of the most precious benefits any recording company has conferred on music loving communities in a long time. Its contents alone would make it refreshingly unusual. The Mozart airs recorded are not the usual succession of sure-fire solos from the popular operas but half a dozen altogether unfamiliar ones the composer wrote to interpolate in works by Paisiello, Anfossi, Fischer and even his own Così Fan Tutte. Possibly the only semi-familiar aria is Mentre ti lascio, o figlia, written for Paisiello's La Disfatta di Dario, and recently recorded by Ezio Pinza. The others—masterpieces of Mozartean invention and characterization, which stand only a little below Mozart's greatest level of inspiration—are probably sealed books to anyone who has not bothered to investigate the more or less buried treasures of the Gesamtausgabe. The airs are dramatic, pathetic, buffo, heroic. They are replete with virtuoso demands on the singer's range, flexibility and expressive capacities. One of the most charming of them is the little Un bacio di mano, composed for Anfossi's Le Gelosie Fortunate; it has a familiar ring to musicians because it contains a theme which found its way into the first movement of the Jupiter Symphony.

Mr. Tajo sings all this music with a voice that has the texture of velvet and a range and flexibility which seem to belong to a better age. The most elaborate trills, the most complicated fioriture, the lowest tones, the most audacious bravura and the subtlest nuances, he negotiates with a hearty expansiveness and relish and a technical and stylistic mastery beyond praise. One questions whether the great Benucci, "the best buffo in Europe," could have rendered the Rivelgete a lui lo sguardo, which the composer wrote for him to sing in Così Fan Tutte, with greater fluency and gusto than Mr. Tajo does in this recording or with more faultless taste.

Again, the Non so donde viene—music in the grand manner which Mozart wrote for Metastasio's Olimpiade (composed by the bass, Carl Ludwig Fischer)—is delivered with a distinction Fischer could scarcely have excelled. For warmth, purity, accuracy and musical sensitiveness it is hard to think of any living Mozart singer who equals, let alone surpasses Mr. Tajo in this priceless music. Here, in truth, is an album which promises, in every technical and artistic respect, to be one of the great contributions of the year. H. F. P.

A TREASURY OF HARPSICHORD MUSIC. Wanda Landowska, harpsichordist. (RCA Victor DM 1181, 6 discs.)

If there are any benighted music lovers left who do not appreciate the glories of the harpsichord and its repertoire, this series of matchless performances should convert them instantly. Mme. Landowska plays J. S. Bach's Prelude, Fugue and Allegro in E flat major and Fantasia in C minor; Scarlatti's Sonatas in D major (Longo 418) and in D minor



(Longo 423); Chambonnières' Sarabande in D minor; Rameau's La Dauphine; Couperin's Les Barricades Mystérieuses and L'Arlequine; Purcell's Ground in C minor; The Nightingale, a piece by an unknown composer found in the Virginal Book of Elizabeth Rogers in the British Museum, dated 1656; Handel's Air and Doubles in E major (called The Harmonious Blacksmith); Mozart's Rondo in D major (K. 485), Rondo alla Turca from the Sonata in A major (K. 331) and Menuet in D major (K. 355); and, as a crowning glory, Bach's harpsichord arrangement of Vivaldi's Concerto in D major, originally for violin solo and strings.

RCA Victor is to be congratulated upon providing Mme. Landowska's delightful program notes in the album, for these scholarly but always witty and readable comments reveal how profoundly she loves this music and how completely she understands it. Her playing is superb throughout and singularly faithfully recorded. In registration alone, not to speak of rhythm, phrasing, accent, ornamentation and a dozen other respects, this album is an unforgettable lesson in artistry and harpsichord playing. R. S.

BERG: Excerpts from Wozzeck. Janssen Symphony, Werner Janssen, conductor; Charlotte Boerner, soprano. (Artist Records, 2 discs.)

Alban Berg's Wozzeck is now 23 years old, but the qualities which made the opera one of the great triumphs of modern music are as vivid

as ever, as this recording proves. One is so grateful to have these excerpts that one readily discounts the muddy texture of some of the orchestral playing and the lack of power in Miss Boerner's voice. Mr. Janssen captures the uncanny mixture of horror and childlike gaiety in the final episode with sensitive perception of Berg's artistry.

These fragments include the interlude between the second and third scenes of Act I, leading into the scene with Marie and the child, with her moving monologue; the first scene of Act III in which Marie reads from the Bible; the last part of the third scene of Act III, in which Wozzeck drowns (with its unforgettable portrayal in the orchestra of the ripples left by his body as it disappears); and the interlude in D minor which leads, in this recording, into the final scene. The desolation of this ending, which contrasts the innocent song of the child with the agony and destruction of Wozzeck and Marie is one of the most shattering scenes in all opera. Let us hope that these excerpts will stir music-lovers everywhere to agitate for revivals of the whole work. Wozzeck has always won its public through the simple process of being heard. If ever there was magic in music, it is here. R. S.

GIAN-CARLO MENOTTI: The Medium. Cast: Monica, Evelyn Keller; Madame Flora, Marie Powers; Mrs. Gobineau, Beverly Dame; Mr. Gobineau, Frank Rogier; Mrs. Nolan, Catherine Mastice. Orchestra conducted by Emanuel Balaban. (Columbia MM-726A, 7 discs.)

The Medium is one of the most original and exciting musical stage works of this generation. For Mr. Menotti has succeeded in taking the "grandness" out of grand opera, while retaining the tragic power and artistic scope of that form. With only six characters (Toby the Mute naturally cannot be heard in the recording but his presence is vividly felt by the listener) the composer has created a rich world of experience. And his music, for all

its economy of means, ranges from wistful lyricism to a tremendous dramatic monologue which reminds one of Strauss in its unsparing psychological intensity.

This recording is so vivid that even those who have not seen the opera will lose little or nothing of the dramatic impact. Marie Powers sings and acts magnificently and the others in the cast are uniformly excellent. Especially to be praised is the clarity of diction, which makes the action easy to follow. Repeated listening only increases one's admiration for Mr. Menotti's handling of recitative, his remarkable instinct for dramatic contrast, his harmonic skill and sense of telling melodic phrase.

The cynicism and drunken terror of Madame Flora, the wistful affection of Monica and the pitiable loneliness and anguish of the Medium's victims are all mirrored in this resourceful score. At first thought, one might assume that a work which is so telling on the stage would lose a great deal in being recorded. But exactly the opposite proves to be true in this case. Not merely musically but imaginatively the opera weaves a powerful spell in this new form. Mr. Balaban keeps the tension high without overdriving his performers. R. S.

STRAVINSKY: Russian Maiden's Song. Joseph Szigeti, violin, and Igor Stravinsky, piano. **STRAVINSKY:** Pastorale for Violin and Wind Quartet. Joseph Szigeti, violin; Mitchell Miller, oboe; Robert McGinnis, clarinet; Bert Gassman, English horn; Sol Schoenbach, bassoon; Igor Stravinsky conducting. (Columbia 72495-D.)

KHACHATURIAN: Gayne Suite—Sabre Dance and Lullaby. Oscar Levant, pianist; Columbia Concert Orchestra, Lou Bring conducting. (Columbia 17521-D.)

KREISLER: Recitative and Scherzo-Caprice, and Caprice Viennois. Zino Francescatti, violinist, and Artur Balsam, pianist. (Columbia 72516-D.)

MASTER CLASSES — JUNE 5 - 19 — PRIVATE LESSONS

Coenraad V. BOS

Master Classes
Voice Coaching
Accompanying

Carl FRIEDBERG

Piano
Master
Classes

Mack HARRELL

Four lieder Recitals,
Assisted by C. V. BOS.
Private Voice Lessons

George BORN OFF

A New
Approach to
Violin Teaching

THE UNIVERSITY OF KANSAS CITY, KANSAS CITY, MO.

Enrollments Now

FINE ARTS PLACEMENT SERVICE

SPENCER GREEN, M.Mus.

JAY HINSHAW, M.Mus.

"20 years in teaching and administration"

ANNOUNCING:

A new personalized placement service limited to the field of Fine Arts
Opening June 1, 1948

Teachers of Music, Art, Drama, Speech: Let us help you in finding the position you want. Send now for enrollment information.

College and Public School Administrators: We understand your need. Let us serve you by presenting qualified teachers for your consideration.

FINE ARTS PLACEMENT SERVICE

1209 Kimball Bldg.

25 E. Jackson Blvd.

Chicago 4, Ill.

ACADEMY OF VOCAL ARTS

... the only non-profit organization devoting its resources exclusively to the complete training of the talented American singer.

Students accepted on Scholarship Basis only

Admission by Competitive Audition Only

1920 Spruce St., Philadelphia 3, Pa.

NEW MUSIC

For Chorus

Some Valuable Additions To the Choral Repertoire

RECENT publications in the choral field indicate a praiseworthy interest in new works and an equally commendable desire to restore some of the neglected classical masterpieces to the repertoire by making them available in new editions.

The Arthur Jordan Conservatory of Music Choral Series issued by the Edward B. Marks Music Corporation is an example of this desirable balance between the old and the new. Not only are Mozart, Schumann, Hassler, Byrd and Verdi represented in the series, but also Henry Cowell and Leo Smit.

The Mozart work is the delightful four part a cappella song Farmer's Wife Lost Her Cat (D'Bäurin hat d'Katz verlor'n), which is listed under the works of doubtful authenticity as No. 188 in the Köchel catalogue. Whether Mozart wrote it or not, it is captivating music. Herbert Zipper has arranged a piano part (to be used for rehearsal). He has put his own phrasing and dynamic marks in this piano score, so that they can be applied to the vocal parts at the discretion of the performers. This leaves the vocal parts in their original form. The humorous text has been adapted by Paul Secon and Eric Simon. It is a pity that the German original was not also included, although most choruses would sing it in English, in any case.

The Schumann works, also for four part unaccompanied chorus, are settings of Burns and Uhland from the Romanzen and Balladen, Op. 146, Rattlin' Roarin' Willie and The Dream. Schumann used a German translation of the Burns text, but Harold Heiberg has restored the original poem in Scottish dialect except in a few places where a re-translation was necessary, to fit the text with the music. Mr. Zipper has edited both works and provided a piano rehearsal score.

In the four part a cappella Hassler song, Fair Maid, Thy Loveliness, Mr. Zipper has again placed his markings in the piano rehearsal score. Henry Cowell's setting of verses by Elizabeth Alan Lomax, The Lily's Lament, has a folk-music coloring. It is written for two soprano parts and alto, and the voices are skillfully woven. From Verdi's Four Sacred Pieces, written in his old age, Mr. Zipper has taken the two a cappella sections, Ave Maria and Praises to the Virgin Mary. In the Ave Maria Verdi uses as a cantus firmus in all four parts successively a "scala enigmatica" which is made up of C, D flat, E, F sharp, G sharp, A sharp, B and C.

William Byrd's I Thought That Love Had Been a Boy appeared originally in the Songs of Sundrie

Natures in London in 1589. It is written for two soprano parts, alto, tenor and bass a cappella. Leo Smit's Carol, written a cappella for two soprano parts and alto, is a setting of a 12th century text and is appropriately transparent in its texture.

From the Galaxy Music Corporation comes a new composition by Mario Castelnuovo-Tedesco for four part mixed chorus with piano accompaniment, Coronach. The words are by Walter Scott. Mr. Castelnuovo-Tedesco has incorporated typically Scottish rhythmic syncopations and turns of phrase in this lament. Gena Branscombe has used the finale of Brahms' First Symphony as the basis of a work dedicated to the Branscombe Choral, The Lord Is Our Fortress, writing her own text. The work is issued by J. Fischer & Bro. both for women's chorus and for mixed chorus. It calls for a skillful accompanist and well-trained voices.

R.

For Orchestra

Bloch's Poèmes Juifs Issued in Study Score

ONE of Ernest Bloch's major works, the Trois Poèmes Juifs of 1913, has now been issued as No. 42 in the G. Schirmer Edition of study scores of orchestral works and chamber music. To this period of Bloch's development belong also the famous rhapsody for cello and orchestra, Schelomo (No. 30 in the Edition) and the Israel Symphony. The composer was still under the influence of the lavish orchestration of Richard Strauss, but this was blended with the sense of economy which he had derived from the French impressionists. These Poems are Hebraic not merely in the nature of their melodic materials and harmony but in a deeper spiritual sense. They consist of a Danse, Rite and Cortège Funèbre. The score should prove invaluable to students and may well call the work to the attention of conductors, who have been neglecting Bloch in recent years.

S.

For Voice

Unusual Songs from Galaxy And English Publishers

ONE of the Galaxy Music Corporation's most recent publications, a song entitled Compensation by William France is a striking illustration of the eloquence of simplicity. It is a setting of one of Paul Laurence Dunbar's happiest poetic inspirations. This song breathes a spontaneity and a sincerity that enhances its musical charm. It is issued in a medium range, from D sharp to E. (50c).

In the domain of choral music for the church Galaxy has a fine anthem by Marion Conklin Chapman, Behold! I Stand at the Door and Knock, for four-part mixed choir with baritone solo. It uses words from Revelations for the solo voice and a new setting of William Walsham How's hymn, O

Jesus, Thou Art Standing Outside the Fast Closed Door as an effectively treated chorale for the chorus. It is a five-minute work.

Galaxy, as the local agent, has also released several noteworthy new songs by English composers issued by English publishing houses. Two by Harold Clark from Elkin & Co. are songs with a pronounced musical fragrance. One of them is Come, Sleep, a setting, with a suggestion of an earlier style in English music, of familiar Beaumont and Fletcher words. The other is Flowers for Heliodora, with words from the Greek anthology as translated by Robert Allason Furness, a song of lyric loveliness. The Stainer & Bell songs are a brace of strongly contrasting character by John F. Larchet, The Cormorant and Wee Hughie. The former, a setting of an imagination poem by Emily Lawless, is a powerful song in its subtle delineation of the sinister vigil of the ill-omened cormorant. It is an especially fine song for a man. In Wee Hughie the composer has clothed a whimsically sentimental little poem by Elizabeth Shane with music of tender appeal.

From Stainer & Bell come also two excellent new church works, an impressive Epiphany anthem by W. K. Stanton, Hail to the Lord's Anointed, for four-part mixed choir, and an Evening Service in C (Magnificat and Nunc Dimittis) by Herbert Leslie Smith. In the secular field there is an admirably worked out arrangement for two sopranos by Arnold Foster of the charming Manx folksong, Red Top-Knots, which will undoubtedly become a general favorite with secular choral groups.

C.

Miscellaneous

Petite Suite, from Opus 39, by Tchaikovsky, arranged for full and symphonic band by Robert Cray, Marks. The March of the Wooden Soldiers, the Old French Melody, In Church and the Waltz from the familiar suite appropriately scored for a different medium. (Full band score, \$3.50; symphonic band, \$5.50).

National Emblem, by E. E. Bagley; Whip and Spur, by Thomas S. Allen; Our Director and NC-4 March, by F. E. Bigelow, all arranged for standard and symphonic band by Charles L. Cooke, Walter Jacobs. (Standard band, \$1.; symphonic band, \$1.50).

School Days, by Will D. Cobb and Gus Edwards, arranged for standard band by Philip J. Lang, Mills Music. (\$1).

Twelve Etudes for Clarinet, by Victor Polatschek, Marks. Material designed to develop an even and precise finger technique, including two staccato etudes especially helpful in enabling the student to achieve perfect synchronization of fingers and tongue. Some are based on motives of well-known compositions, such as Weber's Perpetuum Mobile and the prelude to the last act of Carmen. (\$1).

Swiss Lullaby, by Milon de Ribaupierre, arranged by Henry Sopkin for string quintet, C. Fischer. A charming short piece making no serious technical demands whatever.

C.

Caprice in F, by François Roberday (ca.1630-1680), Mercury Music. A transcription by Roger Smith for brass quartet (two cornets or trumpets in B flat, first trombone or horn in F, and second trombone or baritone of a fine work taken from a collection of fugues and caprices for organ by a Paris organist and composer of noteworthy ability whose music has remained overshadowed by that of Bach, Handel and others who immediately followed him. There are three short movements, an Allegro, an Andante and a Moderato Militaire. (\$2.).

Five Little Duets, by Schubert, for two horns, Mercury Music. This is



Leo Smit

Mario Castelnuovo
Tedesco

the original version, edited by Richard Franko Goldman, of the set of little Schubert gems also published by the same house in arrangements for other combinations of instruments by Mr. Goldman. (50c).

Song Translations, Vol. 2, by Lilly Hertz, C. Fischer, selling agent. Well-contrived English versions of the texts of songs by Schubert, Schumann, Brahms, Liszt, Strauss, Wolf, Franz, Paladilhe and Gustave Ferrari, intended not to be sung but to aid singers and laymen alike in arriving at the clearest possible understanding of the words. (75c).

Bernstein Signs Contract With G. Schirmer, Inc.

Leonard Bernstein, who is now at work on a symphonic piece of large dimensions, has signed an exclusive contract with G. Schirmer to publish his music. The new composition, scored for orchestra and piano, is based on W. H. Auden's Age of Anxiety. A song cycle, La Bonne Cuisine, will be the first work published under the new contract. It is based on some recipes from an old French cookbook, and it is being sung by Jennie Tourel on her European tour. Also scheduled for publication are a cycle of four piano pieces called Anniversaries and a series of five pieces for brass, commissioned by the Juilliard Musical Foundation.

Leeds Music Corporation Buys Schillinger Library

All of the compositions left by the late Joseph Schillinger, composer and musical theorist, have been purchased by the Leeds Music Corporation. Lou Levy, president of Leeds, announced that Schillinger's March of the Orient will be published in study score this year. Orchestral works, string compositions, piano pieces and songs are included in the collection.

JOSEPH SZIGETI

VIOLINIST



plays his own transcriptions of

Snow
(LIE) .60

Also a simplified version .60

Jeunes Filles au Jardin
(MOMPOU) .60

Published by
CARL FISCHER, INC.

62 Cooper Square, New York 3
165 West 57th Street, New York 19
Boston - Chicago - Dallas - Los Angeles

Of interest to violinists—

Just issued

SUITE FOR VIOLIN AND PIANO by Francois d'Albert

- I. In the Fjords
- II. Lullaby for a Small Boy
- III. Souvenir of Rome
- IV. Tarantelle

FANTASIE ORIENTALE by Cyril Scott

(Played by Heifetz)

LOTUS LAND by Scott, transcr. Fritz Kreisler

DANSE NEGRE by Scott, transcr. A. Walter Kramer
(Played by Menuhin)

GALAXY MUSIC CORPORATION 50 West 24th St., New York 10

Fiftieth Cornell College Festival Commemorates Frederick A. Stock

MT. VERNON, IA.

THE annual May Music Festival of Cornell College, Mt. Vernon, Iowa, held special significance this year, since it marked the fiftieth anniversary of its foundation. The afternoon concert May 7 was a memorial to the late Frederick A. Stock, who was intimately associated with the development of the festival through his visits with the Chicago Symphony from 1903 until 1942, the year of his death. As a memorial to his devoted efforts the college is establishing a Frederick A. Stock Memorial fund. This fund is being raised under the guidance of Mrs. Russell D. Cole, wife of Cornell's president, and Mrs. Errol Miller.

The festival opened on the evening of May 5 with a recital by Beveridge Webster, whose playing was marked by dexterity, brilliance and true pianistic style. His program was unhackneyed, including the Hammerklavier Sonata of Beethoven, three seldom played études of Debussy and three études of Bartók.

On May 6, Dorothy Maynor immediately established rapport with her audience. Of special interest was Schubert's *Der Hirt auf dem Felsen*, with the clarinet obbligato played by Robert Lindemann, first clarinetist of the Chicago Symphony. Ludwig Bergmann supplied sympathetic accompaniments.

The climax of the festival was the Saturday afternoon concert, May 7, which united the Chicago Symphony and a chorus of Cornell College students in the performance of excerpts from the Bach B minor Mass. The refreshing young voices gave a feeling of reverence and awe to this great work, a feeling sometimes lacking in performances of more mature choruses. This quality in great measure derives from Jacques Jolas of the Cornell College music staff. The solo parts were ably sung by Nancy Carr, soprano; John Toms, tenor, and Donald Gramm, bass, all of Chicago; and Ruth Pinkerton, contralto, a member of the Cornell faculty. Eugene Devereaux, also of the Cornell music staff, played the continuo on the organ. Tauno Hannikainen, assistant conductor of the Chicago Symphony, directed a well integrated, musically satisfying performance, and the chorus sang with fluidity and vitality, responding to all Mr. Hannikainen's

indications. The performance of the Mass was a memorial to Frederick Stock, and the first part of the program consisted of his orchestral transcriptions of works of Bach. Through the efforts of Orville Rennie, alumni director, a portion of this concert was broadcast over the Mutual network.

The closing concert by the Chicago Symphony had as its major work the Brahms First Symphony. This was given a truly inspired reading by Mr. Hannikainen and strengthened greatly the impression he created here at Cornell at last year's May Festival. After the intermission Ruth Ray, violinist of the Cornell music staff, gave a fine performance of the Lalo *Symphonie Espagnole*. The slow movement was delivered with depth of feeling, and in the first and last movements Miss Ray demonstrated a keen rhythmic perception.

Noteworthy in the festival were the contributions of the members of the Cornell College music faculty. Francis German, acting director of the conservatory, ably handled the many administrative details of the festival. EUGENE DEVEREAUX.

Dayton Orchestra Gives Final Concert

Katz Leads Philharmonic in
Hanson Work—Soloists for
Next Year Listed

DAYTON.—The Dayton Philharmonic Orchestra's final concert of the 15th season, conducted by Paul Katz, added new luster to its name and growing reputation. At the same time, a program enclosure offered bright hope for the year to come, since it listed tentatively as soloists William Kapell, pianist; Milton Wohl, violinist and concertmaster, and Eleanor Foster, first cellist; the Inland Children's chorus; Gregor Piatigorsky, cellist; Joseph Szigeti, violinist, and Mary Blue Morris, Dayton pianist.

From Howard Hanson's earliest published works, the conductor chose the symphonic poem, *Lux Aeterna*, as the opening vehicle for the concert. While there were moments when the audience might well have doubted the composer's label as a conservative, the work proved one of remarkable integration. Betty Haines, entrusted with the viola obbligato, played superbly.

It was a convincing, sound performance that the orchestra gave the Tchaikovsky Fifth Symphony. The melodic waltz of the third movement in particular was set forth so engagingly that the finale which followed assumed added drama.

Respighi's *Pines of Rome* occupied the second half of the program. "Magnificent" is a whole-hearted adjective to use at any time, to be sure, but the Dayton Orchestra's performance may be considered just that. The solo lines that passed from choir to choir were accomplished with confidence and, in the case of Paul Blagg's muted off-stage trumpet, haunting beauty. BETTY DIETZ

Lev and Mischakoff Play at Celebration

Ray Lev, pianist, and Mischa Mischakoff, violinist, appeared in Carnegie Hall on April 17 at a concert celebrating the 20th anniversary of the founding of the autonomous Jewish region of Birobidjan in the Soviet Union. Alexander S. Panyushkin, Soviet Ambassador to the United States, addressed the audience during the intermission.

Miss Lev and Mr. Mischakoff re-



This is the new Carl Fischer music store at 165 W. 57th St., New York City, directly across from Carnegie Hall. The first two floors are now open to the public. Formal opening of the entire building will take place this fall

placed Georges Enesco, violinist, and Richard Tucker, tenor, who had originally been scheduled to appear. Columbia Artists Management, Inc., representing Mr. Enesco, sent a letter to the American Birobidjan Committee explaining that he considered "the committee's advertising and publicity to be directly contrary to the non-political representations upon the basis of which the engagement was scheduled." Mr. Panyushkin had received top billing in the announcements. NCAC, which represents Mr. Tucker, sent word from him: "I am always willing to lend my services to humanitarian causes. I have decided to cancel my engagement for this appearance because I do not approve of confusing humanitarian causes with political issues."

Miss Lev expressed her interest in the Birobidjan colony, stating that it had been aided by prominent Americans and commended by Albert Einstein and Senator Alben W. Barkley. "The mere appearance of the Soviet Ambassador is hardly enough to make me cringe," she said. Mr. Mischakoff said, in reference to his appearance on

the program with the Ambassador: "The President of the United States talks to him, doesn't he?"

Hartford Hears New Opera

HARTFORD, CONN.—A new opera, *Escape from Liberty*, by Robert Doellner and Douglas M. Fellows, was given on April 1, 2 and 3 at Avery Memorial by the Hartford School of Music. Mr. Doellner heads the violin and composition departments of the school, and Mr. Fellows is business manager.

The opera has as its scene old Newgate prison at Granby, Conn., which was used during the Revolutionary War as a dungeon for British prisoners and Tory sympathizers. A leading figure is John Wolff who, like the other characters in the play, was an historical personage. Other characters are one of the Sons of Liberty, named Phelps, and a slave, Corine.

The story of the opera is insubstantial and lacks dramatic features. The music is melodious and inventive. It is diatonic and quite singable. The introduction of Negro spirituals by the chorus is an anachronism.

The production was conducted by George Heck. Sarah A. Parham was stage director and the vocal coaching was under the direction of Ivan Velikanoff. CARL E. LINDSTROM.

Early Italian Piano Music of the Seventeenth Century

Collected by
BRIAN SHAW

For
LATE INTERMEDIATE

and
EARLY ADVANCED GRADES

Price \$1.00

J. FISCHER & BRO.

119 WEST 40th ST.
NEW YORK 18, N. Y.

NEW

MINIATURE SCORES

COWELL	Short Symphony No. 4	2.50
HINDEMITH	Four Temperaments	2.50
SIEGMEISTER	Western Suite	2.50

ASSOCIATED MUSIC PUBLISHERS, INC.

25 W. 45th Street - - - New York City 19

AMERICAN RHAPSODY

By
BELLE
FENSTOCK

OLIVER DITSON CO.

THEODORE PRESSER CO.

Distributors

1712 CHESTNUT STREET

This striking work is for accomplished, well trained pianists. Here a stimulating, vibrant quality has joined with refreshing, well-developed thematic material to make this one of the most delightful and thoroughly engaging of American concert works in the lighter vein.

Price, \$1.25

Also Published for Symphony Orchestra.

Price, \$10.00

PHILADELPHIA 1, PA.

Now in
SCHIRMER'S LIBRARY

Twenty-Four Italian Songs and Arias

OF
THE SEVENTEENTH
AND EIGHTEENTH
CENTURIES

For Medium High Voice
Vol. 1722

For Medium Low Voice
Vol. 1723

\$1.25 each

New York 17 - 3 East 43rd Street
Brooklyn 17 - 275 Livingston Street
Cleveland 14 - 43 The Arcade
Los Angeles 55 - 700 West 7th St.

SCHIRMER'S

Minneapolis Hears Beethoven's Ninth

Mitropoulos Leads Symphony, with Yeend, Knowles, Lloyd and Pease as Soloists

MINNEAPOLIS.—A major event of the Minneapolis Symphony season was the presentation of Beethoven's Ninth Symphony at the orchestra's March 5 and 6 concerts. Dimitri Mitropoulos conducted. The quartet for the choral finale consisted of Frances Yeend, soprano; Lilian Knowles, contralto; David Lloyd, tenor, and James Pease, baritone. The chorus was the 300-voice University of Minnesota Chorus, directed by James Aliferis of the university's department of music.

Mr. Pease's voice had the heroic dimensions so desirable for the opening lines of the vocal part and the quartet as a whole measured up to the composer's severe demands. With the orchestra in top form, Mr. Mitropoulos gave a stirring interpretation that will long be a memory of the Minneapolis audience.

On March 19 the Minneapolis Symphony under Mr. Mitropoulos gave the premiere performance of the Symphony No. 1 by Mr. Aliferis. In the standard four movements, the symphony is dissonant but not atonal. A lucid piece of musical craftsmanship, it found an interested audience. Percy Grainger, pianist, was soloist at this concert, playing the Grieg Concerto in A minor with his long recognized insight into its musical values.

The Three Fragments from Alban Berg's Wozzeck were played by the orchestra under Mr. Mitropoulos March 12.

Shirley Hammegren, St. Paul soprano, delivered the vocal lines, smoothly combining the speaking, parlando and singing. Her voice is light but true and pure, and she has a good ear for pitch. The performance aroused controversy over the music, as it apparently always has whenever heard for the first time, but it also stirred up considerable curiosity about the whole of the opera.

Freda Trepel, young Winnipeg, Canada, pianist, was soloist with the Minneapolis Symphony in a Twilight Concert on Feb. 29, playing the Tchaikovsky B flat minor Concerto, with Mr. Mitropoulos conducting. She scored a popular and critical triumph. Her technique is swift and assured; her tone is full but unconfused with bass and without hardness in the upper register, and she plays with a power surprising in a slight young woman. These qualifications, which in too many cases add up to virtuoso display, in Miss Trepel's case were utilized for a wholly musicianly approach to the concerto. The performance was only Miss Trepel's third appearance with a major orchestra and her first with an American orchestra.

The Northwest Sinfonietta, con-

ducted by Henry Denecke, gave a program of music by living composers March 8 under the sponsorship of Walker Art Center of Minneapolis, Daniel S. Defenbacher, director. The concert was a sequel to the highly successful all-percussion concert given under the same conductor and sponsorship here last October. All the works in this second concert were given their first Minneapolis hearing. The program included Britten's Sinfonietta Opus No. 1, Honegger's Le Dit des Jeux du Monde (A Fable of the Games of the World), and Ingelbrecht's Metamorphosis of Eve, this last in its first United States performance.

The Honegger work was the subject of additional experiment in its presentation, as abstract paintings in the spirit of each episode of the music were prepared by Mac LeSueur, Minneapolis artist, and projected on a screen at the side of the stage while the significant lines of the Paul Mèral poem on which the music is based were read by Paul Brissey.

Further variety was given the program by dances by Nancy Hauser and the Macalester College Dance Group of St. Paul. The Hollow Men was danced to recitation of the T. S. Eliot poem of that title. Lamentation, a solo dance by Miss Hauser, was an excerpt from the score prepared by Henry Cowell for the Macalester Players' presentation last season of Jean Anouilh's Antigone. Forms in Transition was a purely abstract dance pattern to an all-percussion accompaniment scored by Mr. Denecke.

NORMAN HOUK

Dallas Symphony Concludes Season

End of Subscription Series Is Followed by Tour of Five Texas Cities—Officers Elected

DALLAS.—The Dallas Symphony, Antal Dorati, musical director, closed its brilliant subscription season March 14, with Rafael Druian, concertmaster of the orchestra, as soloist in the Sibelius Concerto. The program also contained the Symphonia Serena by Paul Hindemith, originally commissioned by the Dallas Symphony, and Beethoven's Fifth Symphony.

After the close of the Dallas subscription season, the orchestra gave concerts in five Texas cities before returning to Dallas for the final children's programs March 20, a morning concert for white children and an afternoon concert for Negro children.

At a meeting of the board of directors of the Dallas Symphony Orchestra, Inc., on March 26, Stanley Marcus was elected president, succeeding D. Gordon Rupe, Jr., who had held the office since 1945. Other officers elected were Edgar L. Flippen, vice-president; Fred F. Florence, treasurer; and Latham Deal, secretary. Tom Grimes

DUO-PENMEN

Maurice Abravanel (left), conductor, Utah Symphony, and Sidney Foster, pianist, are autographing programs in a wild way after a Salt Lake City concert



was named business manager, replacing Mr. Deal, who resigned to enter private business.

Gregor Piatigorsky was soloist with the Dallas Symphony on March 7. Making his second appearance with the orchestra, he was heard in the Schumann Concerto and the solo cello part of Strauss' Don Quixote. Joseph Hawthorne, assistant conductor and first violinist, was the other soloist in the Strauss work. The concert opened with Schubert's Fifth symphony.

Robert Casadesu played Beethoven's Emperor Concerto with the orchestra on Feb. 22, in a program which also included Bach's Fourth Brandenburg Concerto and Beethoven's Eroica Symphony. Another piano soloist with the Dallas Symphony was William Kapell, who played Rachmaninoff's Third Concerto on Feb. 8. This program also brought forward a Concert Overture, by Daniel Sternberg, dean of the school of music at Baylor University in Waco; William Grant Still's Poem for Orchestra, and Borodin's Second Symphony.

Ernest Ansermet was guest conductor Feb. 15. In addition to Beethoven's Seventh Symphony, he presented his own orchestration of Debussy's Six Epigraphes Antiques, and the Suite from Stravinsky's Petrushka.

On Feb. 29, Lois Zabel, pianist, winner of the G. B. Dealey award of \$250, was given the opportunity to play Franck's Symphonic Variations with the orchestra, in a program including Brahms' Third Symphony and the world premiere of Walter Piston's Symphonic Suite, commissioned by the Dallas Symphony. Marian Anderson, contralto, was soloist in the special concert Feb. 1. At the last special concert of the season Feb. 19 the Dallas Oratorio Society, directed by Joseph Lupkiewicz, joined Mr. Dorati and the orchestra in Haydn's The Creation. The soloists were Anne Bollinger, soprano; David Lloyd, tenor; and Ralph Herbert, bass.

MABEL CRANFILL

Mahler Conducts Prokofieff Works

ERIE.—The Erie Philharmonic's first season under the musical direction of Fritz Mahler concluded with performances April 5 and 6 of a program including the American premiere of Symphonic Suite, 1941, by Prokofieff, and the same composer's Alexander Nevsky cantata. Joan Peebles, contralto, was soloist in the cantata. The balance of the program included Mozart's Haffner Symphony and Brahms' Academic Festival Overture.

The season also saw a revival, in part, of Schoenberg's Gurrelieder cantata, last heard here in 1934, and the first American performance of the overture to Weinberger's opera, The Beloved Voice.

Rose Bampton, soprano, sang Tove's songs from Schoenberg's Gurrelieder

in the March 1 and 2 concerts. The program also listed Haydn's Symphony No. 88, Beethoven's Third Leonore Overture, Tchaikovsky's Capriccio Italien, the Overture to Verdi's La Forza del Destino, and a group of operatic arias by Miss Bampton and the orchestra.

The Overture to Weinberger's The Beloved Voice was first performed in the Feb. 16-17 concerts. Georges Enesco, violinist, was soloist for this program, which included Bach's E major Concerto, Chausson's Poème, Schubert's Fifth Symphony, Beethoven's Coriolanus Overture and Enesco's Rumanian Rhapsody No. 1.

A subscription series of ten pairs of concerts will be presented by the Erie Philharmonic next season, with Jascha Heifetz, Gregor Piatigorsky, Helen Traubel, Ella Goldstein, Joseph Battista and the DePaur Infantry Chorus as guest artists. Among the orchestral works to be performed are Gustav Mahler's Second Symphony and the Beethoven Ninth Symphony. Fritz Mahler has been retained as musical director for next season.

WESLEY FIRST

Emanuel Ondricek Restores Lost Wieniawski Composition

Emanuel Ondricek, violinist and teacher, has restored to the violin repertoire a composition by Henri Wieniawski entitled Russian Fantasy. Based on Russian folksongs, it was published in Moscow by the Guntheil Music Co. in 1872, but was later forgotten and lost. While touring the Ukraine some years ago, Mr. Ondricek was given a dilapidated score of the Fantasy by a Jewish cantor, who claimed that it was the only copy in existence. As editor, Mr. Ondricek left the original violin score as Wieniawski wrote it, but has elaborated the piano part and made an orchestration. He has also provided a simplified version of the solo part for less advanced violinists. The work has been published by Associated Music Publishers, Inc., of New York.

IN MOTHER'S ARMS

By L. STEWART BARR
Appropriate Song for Mother's Day
Complimentary Copy Sent on Request
THE INDEPENDENT MUSIC CO.
65 University Place, New York City
CARL FISCHER, INC., N. Y. C. — Jobber

JACK MARGULIES

COMPOSER

Talented writers of Lyrics
desired capable of adapting
Lyrics in Rhyme and Rhythm.
Address: 210 Fifth Ave., New York City

MANHATTAN SCHOOL OF MUSIC

Janet D. Schenck, Director

COURSES LEADING TO

BACHELOR OF MUSIC and MASTER OF MUSIC DEGREES
DIPLOMA and POST-GRADUATE DIPLOMA

A DISTINGUISHED FACULTY INCLUDES

HAROLD BAUER, piano DIRAN ALEXANIAN, 'cello HUGO ROSS, chorus
HUGO KORTSCHAK, violin FRIEDRICH SCHORR, voice HOWARD MURPHY, theory
VITTORIO GIANNINI, composition

CATALOG ON REQUEST

238 EAST 105TH STREET - - NEW YORK 29, N. Y.

S.S.A.A.

A New Choral Work

T.T.B.B.

AFAR ON THE PURPLE MOOR

17th Century Norfolk Air

arranged with text and piano accompaniment by

G. Schirmer

GENA BRANSCOMBE

New York

ORCHESTRAS

(Continued from page 41)

thrilling performance of *Hear Ye Israel*, such as one has not heard equalled in many a day. The artist, however, was much less happy in Villa's Lobos' *Aria and Dansa*, from the *Bachianas Brasileiras* No. 5, or in the Ives or Carpenter lyrics. But the vocal writing in the Villa-Lobos songs is wicked in its tessitura and its other exactions, and in any event this quasi-night club idiom is scarcely the type of thing to show off the better stylistic and tonal elements of Miss Penn's singing.

George Roth, a young Chicago pianist, played Mozart's *A major Concerto* very accurately so far as striking a given number of notes in a given time was concerned. Otherwise the performance was hardly more than the achievement of a fairly well taught pupil who, nevertheless, concerned himself very little with matters of color or dynamic variety. Hans von Bülow used to insist that a pianist should play correctly, beautifully and interestingly, in the order named. Mr. Roth thus far has encompassed no more than the first stage.

To what extent he realized Mr. Carpenter's intentions with the piano part of the *Concertino* (which, according to the program, received its first New York performance) this hearer, unfamiliar with the composition, does not presume to say. Mr. Roth appeared to bring to the piano part plenty of speed and driving energy. But the work is rather a creation for orchestra with an integral piano portion than in any sense a solo vehicle. It is much too long for its content and, further more, deplorably "old hat"—the sort of thing which, with its syncopations, its instrumental tinklings, rattlings, thumpings and other jazz elements passed for the last word in "Americanism" (both North and South) about 30 years ago.

Anis Fuleihan's three Cyprus Serenades, which received their first local hearing, can be more profitably discussed when they are not relegated to the fag end of an unmercifully long and taxing program. H. F. P.

Verdi's Requiem

Carnegie Hall, April 26

The New York Infirmary Building Fund benefited to the extent of something like \$60,000 as a result of the performance under Arturo Toscanini of Verdi's *Requiem* and *Te Deum* at Carnegie Hall on April 26. This performance held spellbound a gathering which had paid fancy prices to hear it and every inch of space in the hall was occupied.

The works were sung by Robert Shaw's Collegiate Chorale, accompanied by the NBC Symphony. Mr. Toscanini had a quartet of soloists consisting of Herva Nelli, soprano, Nan Merriman, contralto, William McGrath, tenor, and Norman Scott, bass. Players and singers gave of their elaborate best. Yet even had they been less notable in their achievements it still remains an incontestable fact that no living conductor compares with Toscanini as an interpreter

of this superb masterpiece of Verdi's late years. No one brings to it the consuming fire, the dramatic frenzy, the spiritual elevation he imparts to it. Any other conductor's production of the *Manzoni Requiem* falls short of perfection precisely to the extent that it is not Toscanini's. The great conductor has shown himself a supreme exponent of the work on many previous occasions. Yet as the years pass he conveys the impression of growing steadily more overpowering in it.

Orchestra, choristers and soloists were filled with the burning spirit he communicated. The Collegiate Chorale has, perhaps, never responded to Mr. Toscanini's wish with such unflinching sensitiveness. The *Dies Irae* was devastating in its dramatic fury, the *Sanctus* a miracle of clarity and soaring rhythm. The soloists included a young tenor from Buffalo, William McGrath, who revealed a voice and an artistry wholly out of the ordinary. He promises to rank among the finest oratorio tenors of the younger generation. Mr. Scott delivered his music with fine tone and much authority. Miss Merriman, at her best, sang with beauty and transparency, and there was much to commend in the lustrous vocalism of Herva Nelli, despite a few lapses from the pitch. The instrumentalists of the NBC Symphony were magnificently at the top of their form. N.

Koussevitzky Leads Juilliard Orchestra

Juilliard Orchestra and Chorus. Serge Koussevitzky conducting. Mariquita Moll, soprano; Margaret Roggero, contralto; John Druary, tenor; Harry Wayne, bass. Carnegie Hall, May 9, 2:30:

Egmont Overture.....Beethoven
Symphony No. 9, D minor...Beethoven

A spectacular performance of Beethoven's Ninth Symphony by the Juilliard Orchestra and Chorus under the guest leadership of Serge Koussevitzky terminated the series of three Carnegie Hall concerts given this spring by pupils of this conservatory for the benefit of the Student Aid Fund of the Juilliard School. The event had all the earmarks of a grand climax, and at the close the big audience staged a noisy demonstration for all and sundry. The solo quartet consisted of Mariquita Moll, soprano; Margaret Roggero, contralto; John Druary, tenor and Harry Wayne, bass. The Hymn to Joy was sung in German. Instead of Mozart's E flat Symphony, originally announced, the Ninth was prefaced by Beethoven's *Egmont Overture*.

The young people of the Juilliard School of Music from first to last covered themselves with glory and responded to Mr. Koussevitzky's demands with an ardor and a spirit beyond praise. It is long since so incandescent a presentation of the Choral Symphony has been encountered here, and for this the consuming zeal of the Juilliard students in responding to the conductor's slightest wish was responsible. They must have spent long weeks in preparation, but their rehearsals were richly profitable.

Whether or not one feels inclined to endorse Mr. Koussevitzky's conception of the Ninth is, again, another matter. The Bostonian conductor's reading is the essence of sensation and "theater"; overstressed, overwrought, drastic, flamboyant. There seemed actually to be smoke around it and it was continually and furiously exciting. The orchestra played as though possessed; the members of the string sections dug into their instruments as if intent on evisceration, while the tympanist had the time of his young life. The choristers and soloists went about their grilling tasks with the spirit which conquers kingdoms. What if they could not successfully overcome all the obstacles with which Beethoven beset their paths! How many singers can?

Anyway, this Ninth Symphony was

Dessoff Choirs Heard in Haydn's Creation

It is rather shocking to reflect that a great and lovable masterpiece like Haydn's *Creation* has not been given in this city in fully 20 years, barring a modest performance without benefit of orchestra by the Harms Chorus a few seasons ago and an occasional fragmentary hearing in some church or other. The last large-scale New York presentation was by the former Friends of Music under the late Artur Bodanzky. That time, the oratorio was sung in German, presumably because the soloists (recruited from the Metropolitan Opera forces) were more at their ease in this tongue than in the English of Milton and the King James Scriptures.

Under the circumstances Paul Boepple and his admirable Dessoff Choirs—cooperating with the National Orchestral Association in the second of the season's Gabrilowitsch Memorials, April 23—deserve the warmest gratitude of the community. The truly lamentable aspect of the occasion was the smallness of the audience which should, by rights, have filled Carnegie Hall. But those who came were richly rewarded. The Dessoff Choirs have rarely sung better or with more abundant spirit and elastic responsiveness to Mr. Boepple's authoritative and splendidly enthusiastic direction; while Haydn's adorable score, by turns grand, naive and prophetic (those measures of the introduction which prefigure Tristan are a never-failing source of wonder), offered no problems whatever to Leon Barzin's orchestra.

The soloists—Ellen Faull, soprano, William Hess, tenor, and Paul Mat-

Paul Boepple, who conducted the *Creation* as a Gabrilowitsch Memorial event



then, bass—if not one hundred percent, contributed efficiently to the memorable qualities of the performance. Miss Faull sang *With Verdure* Clad and most of the soprano pages, not, perhaps, with complete mastery of style or polish or execution, but at least with fresh tone and sincere feeling. William Hess ranks among the best oratorio tenors before the public today, and he was in uncommonly good form on this evening. On the other hand Paul Matthen's delivery of the bass solos, though not without authority, suffered from the unresonant and insubstantial character of his lower tones.

The score was not inconsiderately cut, it is a satisfaction to record. One may have regretted the elimination of the trio, *On Thee each living soul awaits* and the Adam and Eve duet: *Graceful consort, Spouse adored*; but otherwise Mr. Boepple respected the integrity of a shining treasure which is unaccompanied in musical history. H. F. P.

a real experience, no matter how one disagreed with Mr. Koussevitzky's premises. H.F.P.

Gershwin Memorial Concert Carnegie Hall, April 22

This program in memory of George Gershwin was presented by the B'nai B'rith Victory Lodge No. 1481, with Ray Bloch and a radio orchestra and chorus providing the main fare. Gershwin's *American in Paris*; *Rhapsody in Blue*, with Stan Freeman as soloist; *Fascinating Rhythm* and excerpts from *Porgy and Bess* were performed. Genevieve Rowe and Leonard Stokes were vocal soloists. N.

Rudolph Ganz Leaves Grand Rapids Post

Rudolph Ganz has resigned as conductor of the Grand Rapids Sym-

phony, a post he has held for the past two years. After conducting the final concert of the 1947-48 Grand Rapids symphony season, Mr. Ganz was presented with a brief-case and a farewell fanfare by the members of the orchestra.

Program Given in Memory of Feodor Chaliapin

The tenth anniversary of Feodor Chaliapin's death was observed April 12 in a program at Hunter College, New York City. Serge Koussevitzky and Olin Downes spoke; Vladimir Horowitz and Gregor Piatigorsky played solo groups in tribute to the memory of the great Russian basso. Some of Chaliapin's recordings were played, and the remainder of the musical program was contributed by the South River Choir under the direction of Nicholas Afonsky.

The

NORFOLK MUSIC SCHOOL

of Yale University

(Ellen Battell Stoeckel Foundation)

at NORFOLK, CONNECTICUT

(1300 Ft. elevation)

JUNE 28 — AUGUST 6

For information write:

BRUCE SIMONDS, Director, Sprague Hall, Yale University, New Haven, Conn.

Claremont Summer Session

INSTITUTE OF MUSIC

June 21 to July 30

Lee Pattison, director

John Barnett, Kenneth Fiske,

Karl Geiringer, Virginia Short

An integrated program centering around orchestral participation and study... Applied music in private instruction.

For Details Write:

Director of Summer Session
Harper Hall Claremont, California

IRMA ZACHARIAS

Teacher of Violin

Two pupils in 1948 season hailed by N. Y. critics as sensational stars:

MAURICE WILK
"One of the MOST GIFTED of our younger violinists." Carnegie Hall, February 23, 1948.—*Jerome D. Boehm, N. Y. Herald Tribune.*

BEVERLY SOMACH, 13-year-old violinist
"Her playing was backed by a musical instinct which was CAREFULLY GUIDED AND FOSTERED." Times Hall, Nov. 22, '47.—*Noel Straus, N. Y. Times*

Studios: 235 W. 71st St.

by appointment only

ENDicott 2-1145

METROPOLITAN OPERA ON TOUR

(Continued from page 29)

the regular trains left under the restrictions caused by the coal strike, the company and its Richmond audience met the unusual situation in a nearly normal fashion.

The company arrived at Broad Street Station from Baltimore at 3 P. M., with the performance scheduled to start at 7 P. M. The audience had been warned by radio and newspaper to be seated by that time. With but a few exceptions this really happened. By the time Conductor Giuseppe Antonicelli had dropped his baton upon the last notes of the overture every seat was occupied. It was then exactly 7:30 P. M.

Since the appearance of the Metropolitan in Richmond this season was the only one in any city between Baltimore and Atlanta, the audience was not a wholly local one. Visitors from Washington, sections of Virginia, and even from North and South Carolina, West Virginia, Tennessee and Kentucky were present.

In the opera itself Bidu Sayao proved to be an excellent Violetta and Jan Peerce a pleasant Alfredo. Leonard Warren sang Germont, and others in the cast were Inge Manski, Thelma Altman, Leslie Chabay, Osie Hawkins, Clifford Harvuot and Lorenzo Alvary. Giuseppe Antonicelli conducted.

DOMBROWER

MEMPHIS

MEMPHIS.—The Metropolitan Opera Company made its third annual visit to this city April 6 and 7, singing Der Rosenkavalier to an audience of 3,500 the first evening and La Traviata to over 5,000 on the second. The Strauss opera was a welcome change from the repertory usually presented here, for only once before has Memphis heard this work. That

was many years ago. It was a joy to hear the Metropolitan's splendid orchestra under the flexible and musicianly direction of Fritz Busch, even though the acoustics of the large hall did not allow the audience to hear all the delicacies of the score. Irene Jessner was heard as the Princess, Jamila Novotna as Octavian, Nadine Conner as Sophie and Emanuel List as Baron Ochs. Among the lesser characters Hugh Thompson as Fannal and Thomas Hayward as the Singer made excellent impressions.

In La Traviata the singing of Dorothy Kirsten as Violetta was outstandingly fine. Her high and low tones were equally well produced and beautiful in quality. Her acting was adequately emotional without being overdone, the only possible fault being the robustness of her final act when she was supposed to be dying of consumption, but continued to look in the pink of rosy-cheeked health. Of the two male principals Francesco Valentino as the elder Germont took first honors. Jan Peerce, although he sang and acted with self-confidence, seemed to be in less satisfactory voice than on his last visit to Memphis. The supporting roles were well portrayed, and both chorus and ballet were splendid. Giuseppe Antonicelli proved himself to be a very fine conductor.

BURNET C. TUTHILL

DALLAS

DALLAS.—The Metropolitan Opera Company made its annual visit April 8, 9 and 10, giving four performances at Fair Park Auditorium to large and enthusiastic audiences. The season opened with Un Ballo in Maschera, heard here for the first time. Superb performances were given by Jussi Bjoerling as Riccardo; Leonard Warren, as Renato, Daniza Ilitsch as Amelia, Cleo Elmo as Ulrica, and

VARNAY AUTOGRAPHING

After a recent appearance with Harrisburg Symphony, Astrid Varnay, soprano, signs her name for some young admirers



Inge Manski as Oscar. Mr. Warren received an ovation for his fine rendition of Eri tu. Others in the cast included John Baker, Giacomo Vaghi, Lorenzo Alvary, Leslie Chabay, and Anthony Marlowe. Fritz Busch was a most efficient conductor and the chorus master was Kurt Adler.

The opera for April 9 was Massenet's Manon, heard here in 1939, when the Metropolitan Opera Company came for the first time in many years. In the cast were Bidu Sayao as Manon, Giuseppe di Stefano as Des Grieux; Martial Singher as Lescaut, Ezio Pinza as Count Des Grieux; George Cehanovsky as De Bretigny; Alessio De Paolis as Guillot; Frances Greer, Maxine Stellman, Claramae Turner, Gerhard Pechner, Anthony Marlowe, John Baker and May Savage. Miss Sayao's splendid acting and singing made her Manon unforgettable. Considerable acclaim was accorded Mr. Di Stefano, heard here for the first time. Wilfred Pelletier was an excellent conductor, through there were times when the orchestra played much too loud for the solo voices.

La Traviata, with Licia Albanese as Violetta and Jan Peerce as Alfredo, was the offering for the matinee April 10 before the largest crowd of the season. Miss Albanese and Mr. Peerce, prime favorites here, sang and acted well in their roles. Germont was skillfully handled by Francesco Valentino and Thelma Votipka was excellent as Flora. Others in this well balanced group included Lucille Browning, Alessio De Paolis, George Cehanovsky, Osie Hawkins and Clifford Harvuot. Pietro Cimara was the able conductor.

The double bill of Cavalleria Rusticana and Pagliacci was presented April 10, under the baton of Giuseppe Antonicelli. Regina Resnik was dramatic as Santuzza. Martha Lipton, as Lola, had little to do, but did that little well. Both young singers have appeared here on previous occasions in recital. Mario Berini sang Turiddu and Claramae Turner, Lucia.

Leonard Warren scored a triumph as Tonio in Pagliacci and was given prolonged applause for his rendition of the Prologue. Dorothy Kirsten gave a charming performance in the role of Nedda, offering some of the best singing of the season. Frederick Jagel was Canio and Hugh Thompson was Silvio. His duet with Nedda was most enjoyable.

Arthur L. Kramer is president of the Dallas Grand Opera Association; W. J. Brown, W. L. Prehn and E. P. Simmons, vice-presidents; Fred F. Florence, treasurer; Henri L. Bromberg, Jr., secretary. There is a large executive committee, headed by R. L. Thornton. The season was successful financially.

MABEL CRANFILL

CHATTANOOGA

CHATTANOOGA.—The Metropolitan Opera Association presented a well-

received Aida in Chattanooga's Municipal Auditorium on April 6. Daniza Ilitsch sang the title role, Blanche Thebom was Amneris and Kurt Baum was Radames. Others in the cast were Leonard Warren, Philip Kinsman, Nicola Moscona and Maxine Stellman. Emil Cooper conducted.

DENVER

DENVER.—The first visit of the Metropolitan Opera Company to Denver proved a triumph both artistically and financially. The City Auditorium bulged at its seams for every performance. There is every reason to believe that Denver will be included in the itinerary of the company in all of their future Western tours.

The three operas presented were all sure fire box office attractions and each presentation was welcomed with unbounded enthusiasm. The opening

(Continued on page 56)

WERNER SINGER Coach—Program Building
Accompanist 1946-47
338 West 72nd St., N. Y. C. — SC. 4-5449 for GIUSEPPE DE LUCA

ALFRED STOBBI-STOHNER VOICE DEVELOPMENT
COACHING
Studio: 135 West 56th Street, New York City Circle 6-6938 Stressing breath control and placement of upper register.

WILLIAM PIERCE HERMAN
TEACHER OF PATRICE MUNSEL OF THE METROPOLITAN OPERA ASSOCIATION
19 East 94th Street, New York 28, N. Y. ATwater 9-6735

IDA DAVENPORT
Soprano-Teacher
STUDIO: 173 RIVERSIDE DRIVE, NEW YORK SC. 4-3482

FRANK CHATTERTON VOICE TEACHER—
ACCOMPANIST
Teacher of Monica Maiz, Sensational New Coloratura Star 1385 Sixth Ave., N. Y. City CI. 6-2164

LUCIA DUNHAM TEACHER OF SINGING
Faculty:
Address: 173 Riverside Drive, New York JUILLIARD SCHOOL OF MUSIC
JUILLIARD SUMMER SCHOOL

KEMP STILLINGS
VIOLINIST—TEACHER
Studio: 350 West 57 Street, Apt. 6A, New York CI. 7-7924

MARGOLIS Only Voice Teacher of
ROBERT MERRILL
Sensational young Baritone of
the Metropolitan Opera Ass'n.
185 West 57th Street, New York City. CB. 6-9186

MICHEL GUSIKOFF
ANNOUNCES VIOLIN COURSES DURING SUMMER
862 Carnegie Hall, N. Y. C. CIr. 6-2839

M. P. B. Recording Studio
Expert recording service in every
branch. Artists, Teachers, Students,
Transcriptions, Masters.
All work guaranteed.
27 W. 67 St., N. Y. C. TR 7-2247

BOSTON UNIVERSITY College of Music

Offering complete courses in Piano, Voice, Organ,
Violin, Cello, Brass Woodwinds, and Percussion in-
struments. Public School Music Composition, Church
Music, Musicology, Chorus, Glee Club, Orchestra,
Band. Faculty includes members of Boston Sym-
phony, Bachelor's and Master's Degrees in all
musical subjects. Dorms. Catalog. COLLEGE OF
MUSIC, 25 Blagden St., Boston.

MAY L. ETTS
Associate to Guy Maier
TEACHER OF PIANO - THEORY
PIANO ENSEMBLE
Courses for teachers in the Maier Technique
Studio: 719 Steinsway Building
143 West 57th Street, New York, N. Y.

WILLIAM S. BRADY
Teacher of Singing
257 WEST 86th ST., NEW YORK CITY
Telephone: TRafalgar 4-2810

REINALD WERRENATH
Singer and Teacher of Singers
Studio: 915 Carnegie Hall, N. Y. C.
Phone Circle 7-2634

DANCE

(Continued from page 20)

temptress who escapes from a Leper Colony and ships herself to New York in a packing case. The final episode in which the *femme fatale* sneers over the inert body of her victim and eats a chocolate cream with enormous gusto is almost unbearably funny. Others in the Flickers casts were Sherry Parker, Spencer Teakle, Carl Morris, Nicholas Vanoff, Betts Lee, Betty Osgood, Emily Frankel, Marc Breaux and Beatrice Seckler.

Unconquered, Miss Seckler's solo, is one of those vehement studies in frantic frustration which almost all young modern dancers seem to have to get out of their systems at one time or another. Twenty years ago this was known as the "Scriabin period" in a dancer's life, and it took the form of solos or duets called *Desire*, or *Nostalgia* or *Poem of Fire*, which almost invariably ended in a rush into the wings on a crashing climax. Miss Seckler's choreography consisted largely of extensions and turns, with clenched hands and exaggerations of facial expression which at times bordered on "mugging." She danced the work with considerable power and conviction. Ada Reif's music was as forced as the movement.

With the advent of the Thurber Fables all was well again, and the evening ended on a happy note.

R. S.

Choreographer's Workshop Hunter Playhouse, April 11

This program of the Choreographer's workshop seemed to emphasize quantity and was lavish with everything but ability and integrity; these virtues were present only in very small doses. The seven choreographers represented in works of varying degrees of worth were Annette Conrad, Norman Maxon, Waldeen, Iris Mabry, Myra Kinch, Patricia Newman and Jean Erdman. Only Myra Kinch and Jean Erdman made the evening a success; those who stayed for the second half of this seemingly interminable program were rewarded by the efforts of these two.

Myra Kinch's *Entrances and Exits* provoked sincere horse-laughing, and was a delightful relief from the serious things on the program. A hilarious dance burlesque, highly styled, it is conceived with obvious interest in form. Coming as it did after four laborious and partially embarrassing numbers it was even more welcome than it might be outside the context of this particular program.

Jean Erdman's *Sea Deep* (A Dreamy Drama) was also in a light vein, but was a mood piece rather than an obvious comedy. The mood was achieved magnificently, but the composition needs some pruning.

The rest of the production was more promise than fulfillment, and much of it was a waste of the combined energies of many hard-working performers. All in all there were over 40 dancers, and 12 accompanists, not to mention the staff. With the resources at their disposal it is a pity that the results were not better.

The evening began with Annette Conrad's "... or not to be," which for all its noble inspiration and modern staging was not beyond the college demonstration level despite the technical dancing ability of its choreographer. This was followed by Norman Maxon's derivative *Threshold*, which is adolescent in conception, but was performed with sincerity and a



Rosario and Antonio

great deal of strength by Marian Shapiro, Bonnie Merritt and Mr. Maxon. The pretentiousness of Waldeen's effort, *Residence on Earth*, was far beyond her powers of performance.

The first half of the program ended with Iris Mabry's *Counterpoint*. To a group of 16 dancers Miss Mabry has extended her own repetitiousness and quaint line.

These qualities are annoying in others, especially when sensational devices are obviously used for effect only. The work had no climax or organization, and was a disappointment because we have come to expect much better things from Miss Mabry.

Patricia Newman's *Green Mansions*, which filled out this very full evening, is another work in which the choreographer has attempted too big a subject. It is a lengthy, literal, and weak interpretation of the famous Hudson novel, much too uneventful to merit the time devoted to it. It seemed little more than a device to provide the choreographer with the central role of Rima, 'a wonderful daughter of the forest.'

N. K.

Pearl Primus, April 11, 3:30 92nd Street Y. M. H. A.

Pearl Primus and her small company of assisting artists called their program *Dark Rhythms*. It was an exciting event, as usual, when the old favorites appeared on the program. But when the new and more labored efforts were presented, the results were not as happy. In this concert there were evidences of Miss Primus' search for a suitable use of extended forms, rather than the restriction of solos and small works using few dancers. Her use of large forms is still in the experimental stage, and perhaps it would be wiser to keep it there until it is ready to take a balanced place on programs which include her highly popular and successful smaller works.

The obvious fumbblings for a proper solution of the problem of the large works were very much in evidence in *Primitive Pastel*, a new "mood piece" which tried in some vague way to have something to do with the idea of peace. A verbal introduction contributed nothing but confusion. Another new work, *Another Man Done Gone*, however, proved the choreographer very much at home with the problem of a trio, which she resolved admirably. It was performed beautifully by

Lily Peace, Romenia McDaniel and Jeanne Greenidge. The same feeling was present in Miss Primus' own performance of her spirituals and other familiar works. Santo and Hard Times Blues still manage to inspire the audience to bravos.

The entire program suffered from fragmentation. There were too many short dances with too many long curtain breaks between; and there was a feeling of repetition about dances inspired by similar folk material. Perhaps this feeling could be alleviated by judicious groupings of dances, so that the program would not list 23 different works, each lasting only a few minutes.

The entire program was performed to the hilt by Miss Primus and her more than able company. Special mention must go to Miss Peace and Padget Fredricks, who have taken over the many duets, and to Alphonse Cimber for his percussion accompaniments.

N. K.

Rosario and Antonio Adelphia Theatre, May 9

Rosario and Antonio and their company gave a pair of farewell recitals before departing on a South American

tour. Not only were the two young leading dancers in top form, but their colleagues, Roberto Iglesias and Pastora and Maclovio Ruiz, danced with especial gusto. Silvio Masciarelli, pianist, and José Vidal, guitarist, provided the accompaniments and were heard in solos. Among the highlights of the evening program were the familiar *Cuadro Flamenco*, in which Antonio outdid himself in cascades of heel-beats and lightning turns; and a *Bolero* danced by Rosario and Antonio with noteworthy refinement. *Triangle*, a dance set by Antonio to Granados music, revealed a developing sense of dramatic motivation and organic composition. It was vividly performed by the assisting trio of dancers.

R.

Summer Concerts in Newark Discontinued

The summer concerts at the Newark, N. J., City Stadium have been discontinued, according to a recent announcement by Mrs. Parker C. Griffith, president of the Essex County Symphony Society. In the face of rising costs and mounting deficits, the Society, founded in 1935, has voted to dissolve.

Chicago Musical College

Founded by Dr. F. Ziegfeld in 1867

Rudolph Ganz, President

CONFERS DEGREES OF B. MUS., B. MUS. ED., M. MUS., M. M. ED.

Member of North Central Association and National Association of Schools of Music

All branches of music. Special instruction for children and non-professionals

Address Registrar, 66 E. Van Buren Street, Chicago 5, Illinois

The Cleveland Institute of Music

Bachelor of Music Degree, Master of Music Degree, Artist Diploma

BERYL RUBINSTEIN, Mus.D., Director

3411 Euclid Ave., Cleveland, O.

Charter Member of the National Association of Schools of Music

BROOKLYN CONSERVATORY OF MUSIC

Chartered by Board of Regents of New York State
Certificate-Diploma Courses—Approved Veteran's Courses
Frederick E. Berghede, Director
58 Seventh Avenue, Brooklyn, N. Y.

ST. LOUIS INSTITUTE OF MUSIC

John Philip Blake, Jr., President

Wm. B. Heyne, Mus. D., Director

Bachelor of Music Degree in 22 Fields

Member National Association Schools of Music

St. Louis 5, Missouri

BALDWIN - WALLACE CONSERVATORY OF MUSIC

Front Street, South Campus, Berea, Ohio (Suburb of Cleveland)

Courses leading to degrees B.Mus., B.Sch.Mus., and B.A. with music major

For information write: Harold W. Baltz, Director

WARD-BELMONT CONSERVATORY

Junior Member National Association Schools of Music

ALAN IRWIN, DEAN

NASHVILLE, TENNESSEE

The WESTCHESTER CONSERVATORY of MUSIC

The Oldest Music School in the County.

Mikhail Sheyne, Director

30 Burling Ave., White Plains, New York

THE MANNES MUSIC SCHOOL

Courses for Artists, Teachers, Amateurs, Children
Class and Individual Instruction - Artist Teachers - Orchestral Instruments

Artist's Diploma or Teacher's Certificate
DAVID and CLARA MANNES, Directors, Rm. 31 - 157 E. 74th St., New York 21, N.Y. - BU. 8-0858

OBERLIN CONSERVATORY OF MUSIC

FRANK H. SHAW, Director

Four music degrees granted, as well as Bachelor of Arts in course with OBERLIN COLLEGE.

Unexcelled cultural and musical advantages. Complete, modern equipment. Expenses moderate.

Write to Oberlin, Ohio, for catalog and information

NATIONAL SCHOOL OF OPERA

Address:

154 West 55th Street
New York City
Columbus 5-6432

Every detail of operatic roles taught by former Metropolitan Opera stars; acting, interpretation, languages, and make-up. STUDENTS PRESENTED IN PUBLIC PERFORMANCES.

REGISTER NOW

Director:

LOUIS D'ANGELO

30 years with
Metropolitan Opera Assn.

OPERA ON TOUR

(Continued from page 54)

opera, *Aida* on April 26, was sung by a cast including Philip Kinsman, Blanche Thebom, Stella Roman, Kurt Baum, Jerome Hines, Leonard Warren, Anthony Marlowe, and Maxine Stellman. The work was splendidly staged.

Local interest in the matinee performance of *La Bohème* on April 27 was centered in the appearance of Francesco Valentino, who is a native of Denver, as Marcello. Jan Peerce sang Rodolfo and Licia Albanese Mimi. Hugh Thompson, Salvatore Baccaloni, Anthony Marlowe, Francesco Valentino, Nicola Moscona, Frances Greer, and Lawrence Davidson rounded out the cast.

Carmen, performed in the evening, brought the two day visit to a triumphant close. The cast consisted of Risé Stevens, Claudia Pinza, Thelma Votipka, Lucille Browning, Ramon Vinay, Martial Singher, George Cehanovsky, Alessio De Paolis, Lorenzo Alvary, and John Baker.

JOHN C. KENDEL

LINCOLN

LINCOLN, NEB.—The Metropolitan Opera Company tour's first *Tosca* was

presented at the University of Nebraska Coliseum on April 28. Regina Resnick fared extremely well in the title role and Jussi Bjoerling proved to be a good Cavaradossi. John Brownlee was Scarpia and Salvatore Baccaloni the Sacristan. Others in the cast were Lorenzo Alvary, Alessio De Paolis, George Cehanovsky, Lawrence Davidson and Thelma Altman. The conductor was Giuseppe Antonicelli.

ST. LOUIS

St. Louis.—The Metropolitan Opera Company opened its third consecutive season, under the sponsorship of the St. Louis Symphony Society, with a brilliant performance of *Der Rosenkavalier* on April 29. An audience of over 7000 in Kiel Auditorium witnessed the first local performance of the colorful opera. The orchestra under Max Rudolf was particularly sensitive to the delicate patterns of the score and it was a thoroughly coherent presentation. Risé Stevens was captivating as Octavian; Emanuel List was pompous as Baron Ochs; Irene Jessner sang the Princess von Werdenberg and the remainder of the cast included Nadine Conner, Hugh Thompson, Thelma Votipka, John Garris, Martha Lipton, Lorenzo Alvary, Leslie Chabay, Kurt Baum, Anthony Marlowe, Maxine Stellman,



Paula Lechner, Thelma Altman, and Frances Greer.

A somewhat larger audience listened attentively to *Cavalleria Rusticana* and *Pagliacci* on the following evening. These operas served to introduce several new singers. In *Cavalleria Rusticana* Jussi Bjoerling, as Turridu, carried off the honors, receiving rousing ovations after his arias. Stella Roman as Santuzza, Martha Lipton as Lola, John Brownlee as Alfio, and Claramae Turner as Lucia completed the satisfactory cast. Giuseppe Antonicelli conducted.

In the *Leoncavallo* work, St. Louis (Continued on page 57)

Music in Television

(Continued from page 38)

give video a chance, although she thinks it more desirable for sports events and drama and says that "some singers I have enjoyed more because I was not watching them. . . I think it would be essential to change the type of program and shorten commercials".

"I close my eyes to listen to music". How often have you heard that comment? It appears little in the ballots, surprisingly. Two writers like to listen this way, and express doubt as to their future interest in television, while being open-minded about it. They are Helen A. F. Penniman of the *Baltimore News-Post* and Frederick Black of the *Terre Haute Star*. Margaret Turner of the *Lubbock (Tex.) Avalanche Journal* says they are remote from television at the present; Ina Wickham of the *Davenport (Ia.) Democrat* prefers to omit quiz and comedy shows; Martin W. Bush of the *Omaha World-Herald* isn't interested in "the close-up of the bald head of an oboe player" and thinks life is too short to waste time on the perennial twaddle, repeated ad nauseam, of "the lighter side." And Susie Aubrey Smith of the *Oregon Journal* (Portland) says airily: "I would rather have more musical shorts of great orchestras, etc., in the movies!" So much for the North American "dark view".

Canada has its own problem, that of unfamiliarity with the medium, ballots from widely scattered centers testify—Jacob Siskind of the *McGill Daily* (Montreal) says laconically: "No television in Canada"—but all have hope and many offer suggestions. Lenore Crawford of the *London Free Press* wants new operas suitable for the double technique of radio and television. Céline Légaré of *Le Soleil* of Quebec would like to see dramas with music, dialogue from masterpieces and news. Maurice Huot of *La Patrie* of Montreal wants to see all the music possible, plus teaching, and adds: "Television is a device which will make music more enjoyable always".

New operas are specially advocated by Pierre Paul La Fortune of the *Montreal Photo-Journal*, who would also like to see orchestral telecasts with close-ups of instrumentalists and no exhibitionism on the part of the conductor. Children's concerts were voted for by Laurette Thistle, successor to Isabel Armstrong on the *Ottawa Citizen*. Ballets were the favorite candidates with S. Roy Maley of the *Winnipeg Tribune*, while Eileen Purkiss of the *British Columbian* (New

Westminster) voted for all categories named.

Numbers of other ballots agreed that television should try immediately to develop new types of programs using all the potential resources of the new medium.

Glyndebourne Opera Plans Visit

The Glyndebourne Opera of England is expected to visit the United States for the first time in the fall of 1949, and, according to plans, will make its first appearance at the McCarter Theater in Princeton, N. J., in a festival of classical opera. John Christie, owner of the Glyndebourne company and founder of the Edinburgh Festival of Music and Drama, is arriving in New York in May to arrange the details. His headquarters will be at the offices of the National Arts Foundation, a non-profit, philanthropic organization devoted to encouraging the arts internationally to foster mutual understanding.

Mr. Christie will also visit California to examine sites for one of the opera centers to be known as Glyndebourne Towers which he hopes to establish within easy distance of large potential audiences in rural locations. He plans to set up centers in North America, South America and on the European continent at each of which the Glyndebourne company would give a six or eight weeks festival. Classical opera series would be followed by festivals of modern opera and of great drama.

Gerhard Schroth Will Conduct in St. Louis

The appointment of Gerhard Schroth of Chicago to replace Stanley Chapple as conductor of the St. Louis Philharmonic for the 1948-49 season has been announced by the Philharmonic Society's board of directors. Mr. Schroth will also replace Mr. Chapple as director of the Civic Chorus of St. Louis.

FRIEDRICH SCHORR

Head of the Voice Department

MANHATTAN SCHOOL OF MUSIC, NEW YORK CITY

Studio: 175 West 72nd Street, New York—TRafalgar 4-0775

EDWARD HART

CONCERT ACCOMPANIST and COACH

344 West 72nd Street, New York City

Telephone TR. 7-4895

ALFREDO MARTINO

VOCAL TEACHER

Author of Book "TODAY'S SINGING"

Obtainable upon request 360 West End Ave., N. Y. 20

RHEA SILBERTA

TEACHER of SINGING

Concert-Operatic Coach

200 W. 57th St. N. Y. C. CI 6-8048

BERNARD TAYLOR

Teacher of Singing

464 Riverside Drive • Tele.: MONument 2-6797 JULLIARD SCHOOL OF MUSIC and JULLIARD SUMMER SCHOOL

EVAN EVANS

BARITONE

Teacher of Singing

Faculty Julliard School of Music Director, Music Dept., Chautauque Summer School Studio: 258 Riverside Drive, New York City

BELLE JULIE SOUDANT

TEACHER OF SINGING

Faculty: Julliard School of Music and Julliard Summer School

Studio Address: 200 West 57th Street, New York

GIBNER KING

162 W. 54th St., N. Y. C. CI 7-6062

Accompanist for GLADYS SWARTHOUT Concert Accompanist Repertoire Coach

ADELE NEWFIELD

Head of Vocal Dept., Settlement Music School, Phila. New York Studio: 108 West 72nd St. (SB) Tel.: EN. 2-0068

Voice Teacher of DORIS DOREE LENORE PORTNOY

EMILIO DE GOGORZA

110 West 55th Street, N. Y. C.

CI 6-7529

The art of singing in all its branches

LOTTE LEONARD

Studio: 48 West 84th Street, New York, TR 4-8348

Vocal Technique Interpretation Recital-programs

ROSALIE MILLER

Teacher of Voice

EXCLUSIVE TEACHER OF REGINA RESNIK

Soprano Star of Metropolitan Opera Ass'n 200 W. 57th St., N. Y. C. Circle 6-8475

PHILADELPHIA CONSERVATORY of Music

Maria Ezerman Drake, Mng. Director

ENZO SERAFINI-LUPO, Opera Coach

Courses leading to Degrees

216 S. 20th St., Philadelphia 3

JAMES M.

PRICE

Teacher of Singing

Vocal difficulties analyzed and corrected.

AUDITIONS BY APPOINTMENT

316 W. 79th St., N.Y.C. TR 7-7048

LILLIAN WIESIKE

FLICKINGER

SCIENCE OF SINGING

Authorized exponent of Anna Schwan-Ross

161 West 54th St., New York

Circle 7-0763

ALTHOUSE

STUDIO: 260 West 72nd St.

TR. 7-3538 New York 23, N. Y.

OPERA

(Continued from page 46)

April 18. There was, however, a different conductor—Anton Coppola instead of Carlo Moresco. C. S.

Il Barbiere di Siviglia, April 25, 3:00

Jane Frasier, young American coloratura soprano, made her New York debut in the San Carlo Opera Company's only performance of Rossini's comic opera. She won an exceptional success. Although her operatic experience up to now has been restricted to a few performances in New Orleans and a summer's routine

in Italian opera houses, she sang with the assurance of a seasoned troupier, and with a voice which is placed right—barring an occasional tremolo in the lower middle range—from bottom to top. Her high F at the end of Una voce poco fa may well have been the best one heard in New York all season; it was brilliant, sweet, resonant, and square in the center of the pitch. Earlier in the aria she had negotiated rapid scales, staccati and ornaments with swiftness, accuracy and a clean cutting edge of tone. She was dressed frumpily, but she was at ease on the stage, and needs only to learn greater economy of movement and pantomime to be a graceful comedienne.

Mario Valle, veteran baritone of more than 25 years' service in the San Carlo company, appeared for the first time this season, impersonating Dr. Bartolo with many knowing devices of opera buffa, but also maintaining a detached view of the relative unimportance of such a part in the career of an artist who was a distinguished Scarpia in his day.

Other contributors to a reasonably spirited afternoon were Mario Palermo as Almaviva, John Ciavola as Figaro, Victor Tatzos as Don Basilio, Mary Pasca as Berta, and Adrien La Chance as Fiorello. Carlo Moresco conducted. C. S.

Il Trovatore, April 25

An audience that tested the capacity of the Center Theater heard the San Carlo Company's Trovatore, with which the organization's spring season was to have terminated before the decision was reached to extend it. The representation was in its main aspects the kind that Verdi's iron clad opera has enjoyed many a time from Fortune Gallo's troupers. Probably the best singing of the evening was contributed by Selma Kaye, the Leonora of the occasion. The soprano sang the music with a sturdy dramatic voice of substantial texture and the impact of a vigorous temperament. When lighter tones and ornamental flexibility were called for she had no difficulty in providing them; and her delivery of the pages of warmer, more emotional cantilena was distinguished by fluent legato and good style. Altogether, a superior Leonora.

Alfonso Pravadelli's Manrico likewise had its good points. The tenor's tones are vibrant and generally true to pitch save when he drives them needlessly. He gave a robust account of the Di quella pira but lacked the smoothness and technical security for the Ah si ben mio, which ought really to be done (though it rarely is) with the elegance of a piece of Mozartian cantilena. Stefan Ballarini's Count di Luna was conventionally creditable, even if the baritone's voice bears the marks of long and honorable service. Martha Larrimore's Azucena was adequate in the main, save when she coarsened her tones for theatrical effect. Ugo Novelli sang Ferrando's lugubrious first act ballad sonorously. Lesser roles were in the care of Elizabeth Devlin, Adrien La Chance and Fausto Bozza. Carlo Moresco conducted. H. F. P.

Aida, May 2

The added performances of the San Carlo Opera in Center Theater concluded with a performance of Aida in which June Kelly made her New York debut in the title role. She proved to be a personable singer with an ample, well controlled voice. Others in the cast were Coe Glade, Alfonso Pravadelli and Grant Garnell. Carlo Moresco conducted. K.

Opera on Tour

(Continued from page 56)

sans had their first opportunity to hear Florence Quartararo as Nedda, Ramon Vinay as Canio, Giuseppe Valdengo as Tonio, Leslie Chabay as

Beppe, and Hugh Thompson as Silvio. The performance was spirited throughout and again Mr. Antonicelli had his orchestra well in hand. The work of the chorus in both operas was specially commendable. La Traviata drew an overflow audience totaling over 9,700 May 1. This old favorite stirred the crowd to a high pitch of enthusiasm, actuated by the superb singing and acting of Dorothy Kirsten, as Violetta, and the ringing quality of Jan Peerce's delineation of Alfredo. The fine, balanced supporting cast included Thelma Votipka, Thelma Altman, Francesco Valentino, Lorenzo Alvary, Alessio De Paolis, George Cehanovsky, and Osie Hawkins as the Marquis. Mr. Antonicelli again conducted the orchestra. Marina Svetlova and the ballet made their only appearance of the local season and Désiré DeFrère executed some fine staging.

HERBERT W. COST

ATLANTA

ATLANTA.—The Metropolitan Opera Company, in a four-performance season, April 1, 2, 3, reached a new high in attendance and a brilliant pinnacle in performances. The visit was sponsored by the Atlanta Music Festival Association, Jackson Dick, president, and the Atlanta Junior League, Mrs. A. E. Patton, president. The performances were held at the Fox Theater.

The season opened with the elements of novelty—grand opera sans costumes, but with the usual stage set. What with the nation's coal strike and a railroad landslide along the way, the company's cars were separated and costume crates were sidetracked. The performance of Carmen on April 1 was one hour and 35 minutes late. The story of the dilemma was broadcast, so that the audience strolled in between 8 and 10 P. M. But when the curtains finally parted, both sides of the footlights were in gala and grand spirits.

Claudia Pinza, who was to have sung the role of Micaela, was ill in New York. Licia Albanese stepped in and gave a magnificent portrayal of the role. But there were no costumes or wig for her, so she appeared in street attire. Kurt Baum as Don Jose, also appeared in street attire. Martial Singher as Escamillo came forth in tuxedo trousers, white shirt and bit of red ribbon for tie and sash. Not to be outdone in the need of the famous cape, he took a red shawl from the shoulders of a chorus girl. Risé Stevens, in the role of Carmen, was superb. She was lucky, for her costume came through on time. Others in this memorable performance were Thelma Votipka, Lucille Browning, George Cehanovsky, Alessio de Paolis, Philip Kinsman and John Baker. The conductor was Wilfred Pelletier.

Lily Pons gave one of her finest portrayals in Lucia de Lammermoor April 2. The audience gave its Georgia star, James Melton, in the role of Edgar, a wild ovation. Leonard Warren was Lord Ashton. Others in the cast were Inge Manski, Nicola Moscona, Thomas Haywood and Anthony Marlowe. The conductor was Pietro Cimara.

Der Rosenkavalier was given at the matinee performance April 3. The principals in the cast were Eleanor Steber, Irene Jessner, Jarmila Novotna and Deszo Ernster. The conductor was Fritz Busch.

La Bohème brought the season to a close in the evening. The last two acts brought as many as 16 and 18 curtain calls. Licia Albanese was Mimi; Jussi Björling, Rodolfo; George Cehanovsky, Schaunard; John Brownlee, Marcello; Giacomo Vaghi, Colline and Frances Greer, Musetta. Others in the cast were Melchiorre Luise, Anthony Marlowe and Lawrence Davidson. The conductor was Giuseppe Antonicelli.

HELEN KNOX SPAIN

Gertrude H. Glesinger

Teacher of Singing
For Artists and Students
440 E. 78th St., N. Y. C.
Phone: BU. 6-2991

Carl Gutekunst

Teacher of Singing
Member Amer. Academy of Teachers of Singing
27 West 67th Street, New York 23
TR. 7-1534

John Alan Haughton

Teacher of Singing
220 West 57th Street, New York
Phone: COlumbus 5-0946

Frederick Haywood

Author of "Universal Song"
Teacher of Singing
Mon. to Fri.: Syracuse University
Sat.: Eastman School of Music, Rochester, N. Y.

William Hughes

Accompanist—Coach
Studio: 50 West 67th Street
New York City

Judson League

Teacher of Voice and Piano
M.A., Columbia U.—Member N. Y. S. Y. A.
Member Piano Teachers Congress, N. Y.
Faculty: New York University
853 7th Ave. (55th St.), N.Y.C. CL. 7-3970

Mr. Jean B. Middleton

Composer - Pianist - Pedagogue
B.M., M.A., Juilliard Graduate School
Diploma
Midwestern Conf. of Music, Fine Arts Bldg.
Chicago 3, Ill. @ Wabash 9280

Mary Louise Perry

Singing Teacher—Correction of Speech
Hotel Wellington, 58th St. & 7th Ave., N. Y.
Telephone: Circle 7-3908, Ext. 412

Yvonne St. Cyr

Voice Builder
Pupils placed in Shubert Productions
(without fee)
180 W. 78th St., N. Y. C. TR. 7-8760, Ex. 138

Dora Sivin

Teacher of Singing
Faculty Hunter College Music Dep't.
225 W. 86th St., N. Y. C. SC. 4-8470

Dolf Swing

Voice Development and Coaching
Faculty: Juilliard School of Music
Juilliard Summer School
Member NATS and NYSTA
15 W. 87th St., N. Y. C. TR. 7-8886

Cyrena Van Gordon

Formerly Metropolitan Opera
Chicago Civic Opera
Teacher of Voice
55 Park Ave., N. Y. C. MU 5-4953

Cara Verson

Pianist
Foremost Exponent of Modern Music
Season 1948-49 Now Booking
Harry Culbertson, Inc., Manager
1744 East 55th St., Chicago

.. BOSTON ..

Frederick Lamb Studios

Harry Lamb, Director
Tone Production-Interpretation-Repertoire
202 Bay State Road, Boston, Mass.
Tel.: KE. 6-1242

Wadsworth Provandie

Teacher of Singing
Symphony Chambers
246 Huntington Ave., Boston, Mass.
Studio—KENmore 6-9495

Orrin Bastedo

Artiste Lyrique
Teacher of Singing
The Easthouse, 865 First Ave., N.Y.C.
MU 8-3345

Harold Bauer

Manhattan School of Music
238 East 105th Street
New York 29, New York

Ludwig Bergmann

Pianist—Coach—Accompanist
Formerly Leipzig Opera
Hotel Ansonia, 73rd St. & Bway, N.Y.C.
SU. 7-3300

Harold Berkley

Violinist - Conductor
Author: "Modern Technique of Violin Bowing"
and "Basic Violin Technique"
Studio: 315 W. 98th St., N. Y. C. 25

Madeleine Carabo

Violinist and Pedagogue
"Discriminating Musicianship."
—N. Y. Herald Tribune
Author: "Fingerboard Fluency"
Former 1st Violin, Cleveland Orchestra
380 West End Avenue, N. Y. 25 TR. 4-2348

Leon Carson

Teacher of Singing
Member Amer. Academy of Teachers of Singing
Repertoire Program Building
160 West 73rd St., New York City
TR. 7-6700 SU. 7-1890

Donald Comrie

Pianist—Coach—Accompanist
—Season 1947-48—
Branzelli, Kipnis, Kullman
Faculty: Finch Jr. College
Studio: 225 W. 72 St., N. Y. C. TR. 7-1332

Olga Eisner

Voice teacher of Mimi Bessell (Met. Op. Ass'n.) and Lily Windsor (Op. House, Rome, Italy). Mon. & Thurs. at Met. Op. Studios
Room 87 — L.O. 4-3717
Studio: 467 Central Park W., N. Y. AC 2-8951

Frieda Feldman

Pianist—Teacher
Specialist in Music Education for Young People
2718 Webb Ave., Bronx 63, N. Y. KI. 6-4248

Caroline Beeson Fry

Teacher of Singing
182 W. 57th St., N. Y. C. (SE) CO. 5-8088
2 Orchard Parkway, White Plains, N. Y.
Summer Session, White Plains, June 16-July 28

Viktor Fuchs Vocal Studios

New York: 44 W. 77th St. TR. 7-7716
Hollywood: 1446 N. Stanley. HE 9458
New York Assistant: RALPH TELASKO
Hollywood Assistant: LUCILLE J. DELLANNO

Arthur Gerry

Teacher of Singing
N. Y. Singing Teachers Assoc.
National Assoc. of Teachers of Singing
145 East 92nd St. ATwater 9-4993

Educators Hold Gala Biennial Week

(Continued from page 43)

Many of these same personalities were important at the musicology session—Mr. Chase, Mr. Seeger, Mr. Salazar, Mr. Sandi and, among the MENC members, Vincent Jones of New York University; Marion Flagg, supervisor of music in Dallas; Warren D. Allen of Stanford University; Theodore F. Normann of Seattle; Raymond Kendall of Ann Arbor; Karl O. Kursteiner of Tallahassee (who presided); Wiley L. Housewright of Tallahassee; Ruth Hannas, of New York; Robert Glasgow of New York; George Howerton of Northwestern University; and George P. Spangler of Philadelphia. The Historical Perspective in Music Teaching was Mr. Chase's subject, while Miss Flagg talked on The Teacher as Musicologist. Mr. Jones pointed out that musicology can aid in practical projects, citing his school's production of Purcell's Dido and Aeneas and the authentic costumes and postures secured through research. Mr. Allen called this archeology rather than musicology, and pointed out that the New York production used a bowdlerized version by Artur Bodanzky, and that a performance had been given in California which was more authentic musically. All participants agreed that education needs musicology and vice versa and that the term "music appreciation" should be done away with.

Next day the music appreciation committee met and heard talks by Will Earhart of Coronado, Calif., and Howard D. McKinney of New Brunswick, N. J., among others.

Films, Records, Radio

Audio-visual aids to education were discussed at separate meetings and in one joint session, at which a simulated radio performance by the Fort Wayne High School Chorus was recorded on tape, wire and plate simultaneously. Robert Schultz of Indianapolis directed the production and Varner Chance of Fort Wayne conducted the chorus.

Previously, Roger Albright of the Motion Picture Association of America had said, "Music is in itself such an attractive area of study that the elements of interest and vividness so frequently contributed by films do not provide compelling justification for their use. No one but music educators are competent to determine what visual elements should be added." R. S. Hadsell of the Commission on Motion Pictures, American Council on Education at Yale, discussed the material that is now available (very little) and urged educators to state needs and preferences. Joseph Dickman of the Encyclopedia Britannica film committee pointed out that films are very expensive to make and that they seldom pay for themselves in rentals or sales. Other pertinent questions were discussed by Delinda Roggensack of Mt. Vernon, Ia. and Margaret Lowry of Flushing, N. Y.

In the radio meetings, actual demonstrations of broadcasting and television enlivened proceedings. Harry Bannister, general manager of WWJ in Detroit, presented a televised show of the audience. Franklin Dunham charged the educators with their responsibility for understanding, appreciating and using this medium to attain their objectives. Ernest LaPrade described the function of the network in educational broadcasting. A highlight of one morning's meeting was the presentation of a radio drama, John Brown's Body, by a group of Detroit school radio players. Mark Haas, educational director of WJR, was in charge, and Carl O. Moody, staff member of WDTR, directed. Mrs. Kathleen N. Lardie, director of radio education for the Detroit Board

of Education, was chairman of the radio committee for the convention and arranged visits to local stations when desired. She also arranged for delegates to visit a television broadcast of the Detroit Symphony under Valter Poole.

Creative Music Special Project Committees also took part in the radio demonstration mentioned above, when Helen Grant Baker, of Elizabeth, N. J., presided as national chairman. This field has come to be increasingly important in the schools, "for it teaches music as an active, living, participating art," said Sadie Rafferty, Evanston, Ill., in another session. The teacher acts as a leader and the children compose communally. Creative music will be included in state festivals next year along with solo, choral and instrumental competitions, announced Mrs. Lorene Kirchgessner of Evansville, Ind., chairman of the state committee.

"We studied the needs of Sewickley, Pa., for six weeks before attempting to compose our operetta on Community Betterment," declared Mrs. C. Fitzhugh Lee, as part of her discussion of Creative Music on the Local Level. "In addition we make our own instruments—flutes, marimbas, drums—combine them into an orchestra and orchestrate our own pieces."

Other discussions of the field on a national basis were given by Barbara Banks and William D. Boutwell of New York and Marian Nelson of Kansas City, Mo.

Many felt that the heart of the meetings was the exchange of ideas and methods provided by the "teaching" workshops and sessions. In piano, these were under the direction of Raymond Burrows of Teachers College, Columbia University, New York, and Polly Gibbs of Baton Rouge. Presiding or demonstrating at various sessions were James L. Buckborough of Highland Park, Mich.; Alice Frazier Kitchen, Santa Monica, Calif.; Capt. Ben Johnson, Lexington, Mo.; Mary Carney Heim, Jacksonville, Ala.; Leah Curnutt, Greencastle, Ind.; Dorothy Bishop, Los Angeles; Lloyd V. Funchess, Baton Rouge; Ella Mason Ahearn, Mountainside, N. J.; I. E. Zimmerman, Jr., Miami Springs, Fla.; Charlotte Dubois, Austin, Tex.; Roy E. Robinson, Ferndale, Mich.; Mrs. Albert Richards, Denbigh, Va.; Mildred Southall, Los Angeles; Mary Howe, New York; Della Ericson, Dickinson, N. D.; Fay Templeton Frisch, New Rochelle, N. Y.; Jeanne Johnston, Potsdam, N. Y.; Kenneth Hjelmervik, Baltimore; John Hubert Liverman, Auburn, Ala.; Mrs. Bernice Meredith,

Highland Park, Mich.; Amy Grau Miller, Pasadena; Howard N. Hinga, Rochester, N. Y.; Polly Gibbs, Baton Rouge, La.; Mrs. John Smith, Bruce Siders, Mrs. Kenneth Stricker, Jack Henderson and James L. Buckborough, all of Michigan, and Peter W. Dykema, New York.

String instruction was under the chairmanship of Duane H. Haskell of Marquette, Mich., and enlisted the participation of Gilbert R. Waller, Norman, Okla.; Marie Burger, Hazel Baker and Florence Weldon of Detroit; the Juilliard String Quartet (which played Berg's Lyric Suite at a panel meeting in addition to works by Bartók and Beethoven at a general concert in Shrine Auditorium) George Barth, Lafayette, La.; Gilbert Ross, Ann Arbor; David Kushious, Portsmouth, N. H.; Carl Senob, Mackenzie, Mich.; W. H. Beckmeyer, Mt. Vernon, Ill.; Rex Underwood, Portland, Ore.; Paul Rolland, Urbana, Ill.; and Frank W. Hill, Cedar Falls, Ia.

Another important session was the program by the School-Community Relations and Activities, with Claude B. Smith of Evansville, Ind., presiding, when David Mattern led the University of Michigan Extension Orchestra in a conventional, well-performed list, and an uncommonly interesting panel discussion was given by Mrs. J. W. Heylman, chairman of the music committee of the National Congress of Parents and Teachers, Chicago; Hazel Nohavec Morgan, Cleveland; William W. Norton, Flint, Mich.; and Howard Tooley, Boys' Club of America.

Curriculum Consultants groups met every day in seven sections to discuss their problems. Chairmen for these were: Pre-school, Mrs. Elizabeth Staton Field, New Castle, Del., and Mrs. Kathryn Shea Murphy, Detroit; Elementary, Marion Flagg, Dallas, and Howard N. Hinga, Rochester; Junior High School, Robert A. Choate, Oakland, Calif.; Senior High School, Anne Grace O'Callaghan, Atlanta, and Karl D. Ernst, Portland, Ore.; Junior College, Leon F. Beery, Virginia, Minn., and Arthur G. Harrell, Jefferson City, Mo.; Teachers College, Helen M. Hosmer, Potsdam, N. Y., and Wayne S. Hertz, Ellensburg, Wash.; College and University, Raymond Kendall, Ann Arbor, and Wilfred C. Bain, Bloomington, Ind. Musical programs were features at many sessions.

At one of these, for Teachers College members, Wayne S. Hertz asked that more attention be given to basic theoretical musicianship instead of to "music appreciation," while not minimizing the value of the latter, and

Frank D'Andrea of Bellingham, Wash., stressed the sociological aspect of teacher training. At another, for College and University members, Raymond Kendall presided over a discussion of the essential common ground between music for general students and for professional music students, all of which tended to follow the general pattern of the theme for the convention.

State-Wide Music Education programs were also given under the chairmanship of Samuel T. Burns, Oberlin, O., with music and discussions of how music supervision started in a dozen states.

Sessions of the NSBOVA included adjudication workshops for all three categories. With Carleton L. Stewart of Mason City, Ia., presiding, the Elkhart High School Band of Elkhart, Ind., was heard under David Hughes, Howard Kilbert and Fred Myers. Frederic Fay Swift of Iliion, N. Y., presided over the Chorus Adjudication Workshop, with music by the Highland Park High School Concert Choir, Roy M. Parsons, conducting, and the Arthur Jordan Conservatory Choral of Indianapolis, Lloyd F. Sunderman conducting. A panel discussion brought talks by Leslie R. Bell, Toronto; Maynard Klein, New Orleans; Andrew G. Loney, Jr., Klamath Falls, Ore.; Lloyd F. Sunderman, Indianapolis; Lorrain E. Watters, Des Moines, and Harry R. Wilson, New York.

Junior Orchestra a Hit

The Orchestra Workshop was in charge of T. Frank Coulter, Joplin, Mo., and afforded one of the most excellent musical programs of the week, by the Detroit All-City Junior Orchestra, Bernard Silverstein, conductor and Dezo Silagyi, associate. The entire first violin section played the first movement of the Vivaldi Violin Concerto in D. Also heard was the Cass Technical High School Orchestra, Michael Bistrizky, conductor. The workshop for Instrumental and Vocal Ensembles was under the direction of George Wahn, Oberlin, O., and featured the Madrigal Singers of Washington-Lee High School, Arlington, Va., under Florence Booker; the Brass Sextet of Holland High School, Holland, Mich.; Everett Kissinger, conductor; the Woodwind Quintet of Cleveland Heights High School, Raymond Gerkowski, conductor, and the String Quartet of Lincoln High School, Ferndale, Mich.; Mildred Thomas, conductor. J. Irving Tallmadge of Maywood, Ill., presided over the committee meeting for Instrumental Ensembles. Other ensembles, too numerous to list here, gave pleasure to delegates in working sessions.

The conference closed with a roundup of opinion on achievement in music education with Hobart Sommers, Austin High School, Chicago, as moderator. Speakers were Congressman Carroll D. Kearns, Lilla Belle Pitts, Russell V. Morgan of Cleveland and Paul Rankin of Detroit. Mark C. Schinnerer, superintendent of Cleveland Schools, deplored conditions when he was young, said they had vastly improved, and urged that listeners be trained so that they make consumers for the music producers now being trained in the schools.

Throughout the working days of the convention the keenest interest was displayed in the exhibits, which represented 133 exhibitors of music, publications, instruments and other interests. Henry M. Halvorson of Ginn and Company, Boston, succeeded Howard R. Lyons of Lyons Band Instrument Company, Chicago, as president of this vital part of the educators' activity.

VETERAN GREETS VETERANS

Left to right: Lee Dingman and Tony Darrigo of St. Albans Naval Hospital; James Stewart, a well-known veteran; Mrs. Lytle Hull, president of the Musician's Emergency Fund, and Fritz Kreisler, violinist, at the annual luncheon of the Musician's Emergency Fund



Ben Greenhaus

ALBERT MORINI RECOMMENDS FOR SEASON **1948-49**



RHYTHMS OF SPAIN

STARRING

FEDERICO REY AND HIS DANCERS

CARLOS MONTOYA
Guitarist

RAYMOND SACHSE
Pianist

A COLORFUL REVUE

OF

SPANISH DANCES AND MUSIC

WORLD-FAMOUS TENOR **TITO SCHIPA** MASTER OF BEL CANTO

SENSATIONAL COLORATURA **MARIMI DEL POZO**

DONALD DICKSON OUTSTANDING BARITONE

BRILLIANT PIANIST **SHURA CHERKASSKY**

OSSY RENARDY DISTINGUISHED VIOLINIST

CONTINENTAL DANSEUSE **HAYDEE MORINI**

ORAZIO FRUGONI PIANISTIC DISCOVERY

TOPS IN VOCAL ENTERTAINMENT
THE TROUBADOURS

STARRING

JOHN DE MERCHANT
Baritone

LEOPOLD SIMONEAU
Tenor

SANDRA WARFIELD
Mezzo-Soprano

HILDA MORSE
Soprano

OPERA — FOLK TUNES — OPERETTA



119 WEST 57TH STREET

ALBERT MORINI

NEW YORK 19, N. Y.

"... his diction was admirable, his phrasing reminiscent of a Rothier or a DeLuca . . ."

IRVING KOLODIN, NEW YORK SUN

J. HERBERT SWANSON

Basso-Cantante

ACCLAIMED IN
NEW YORK RECITAL
TOWN HALL, APRIL 20, 1948

★ "... a singer of uncommon gifts and musical sensitivity . . . a strong dramatic instinct . . ."

Irving Kolodin, N. Y. Sun

★ "The singer proved to be sincere and sympathetic and his interpretative ideas were clear . . . imaginative."

N. Y. Times

★ "A high note among low notes. My favorite character of the current season is J. Herbert Swanson . . ."

Louis Biancolli, N. Y. World-Telegram

★ "... marked interpretative ability . . . showed a flexibility and a capacity for realizing various moods . . . a sensitive and persuasive performance . . . his tones had clarity and an appealing timbre; clear English enunciation . . . a notable combination of dignity and pathos . . ."

Francis D. Perkins, N. Y. Herald-Tribune

★ "... an excellent musician and interpreter, towering far above the average . . . a flexible instrument, rich in nuance, over which he has full control at all times . . . artistic intensity, good diction, and outstanding interpretation . . . Swanson fulfills these prerequisites in a high degree . . ."

Wolfgang Stresemann,
N. Y. Staats-Zeitung and Herold



CONCERT MANAGEMENT GEORGE LEYDEN COLLEDGE

George Leyden Colledge

Inga Wank

RKO Building, Radio City, New York